Vol. 6. July, 1902 No. 3.

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THE ORGANIST

A Bimonthly Journal Devoted to the Pipe Organ and Reed Organ

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EDITED BY
E. L. Ashford,
Assisted by E. S. Lorenz

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The Organist.

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E. S. LORENZ, - - - - - - *Assistant Editor*
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JULY, 1902.

EDITORIAL NOTES.

There are many small churches in our land, blessed with a competent organist and choir leader, and also having a goodly number of acceptable voices in the choir; but their musical efforts are hampered and their enthusiasm dampened for want of proper instrumental support. The church members generally like good music, and are willing to contribute in a moderate way to its support; but when approached upon the subject of a pipe organ for the church, they become alarmed, and assure the more musically inclined members that "such an outlay of money is not to be thought of for a moment." Of course they have in mind a large *new* organ, built especially in accordance with their needs and taste, and costing from two to three thousand dollars; but churches that cannot afford such an expensive instrument may—by a little judicious management secure a very good pipe organ for much less money. Organ builders are frequently called upon to furnish larger and more modern organs for wealthy churches, and when they do this, they frequently take the former instruments in part payment for the new ones, and are always glad to dispose of them at a very reasonable rate, so that a good two manual organ may sometimes be purchased second hand, for what a one manual instrument would cost when new.

Of course the mechanical accessories will not be so strictly up-to-date in the second hand organ, but the pipe organ *quality*, the deep, sustaining pedal, and the variety of tone color in the different stops will be in evidence as much as in a perfectly new one. The writer calls to mind several organs of this class that have given satisfaction for many years. One in particular—a one manual Hook and Hastings—that cost only five hundred dollars set up in the church. It had only ten stops, but possessed a beautiful 16 ft. pedal, and proved a weekly blessing to the organist for ten years, when it was sold for *four* hundred (to make room for a larger instrument which the church concluded they were able to purchase.) At almost any time such an instrument can be found among the many builders of the country, and in churches where the musical interest seems to be waning, it would prove a capital investment, for both singers and organist would respond to the magic of its many-toned pipes.

A.

CLOSE THE SWELL.

Vacations are in order; many churches are closed, and a large number of organs which have been used weekly, and frequently daily, will remain silent for the next two months. Most organists are careful to leave the swell *open* during the winter to allow the changes of temperature, which are frequent, to affect the pipes of the swell to the same extent that they do those of the great, keeping the instrument in better tune; but nine out of ten will go away on their vacations leaving the swell open, just as in winter, forgetting that the clouds of dust, incidental to church-cleaning, floating over the pipes, will settle on the reeds, as well as on the lips of the string-toned stops. Returning in the fall, the organist finds that the oboe is in a bad condition, several pipes being silent and others croaky, while the vox humana, "a thing of beauty," is not "a joy forever." One cannot protect all the pipes of the organ, but the swell, which contains the most delicate stops, can be left closed, and in September the stops will be found in a better condition than one expects. The Italian custom of providing a rolling shutter, in front of the organ to close up the chamber of the organ entirely, while not ornamental, certainly keeps out much of the damaging elements.

EVERETT E. TRUETTE in the "*Etude.*"

THE QUALIFICATIONS OF AN ORGANIST.

Organs and organists have of late come in for a good share of general comment. Some learned critics attack the instrument itself upon acoustical grounds, and declare that it is an anomaly; others animadvert upon performers, and either censure them for want of earnestness in getting acquainted with their *métier*, or else condole with them upon the paltry remuneration which at best falls to an organist's lot. There is, nevertheless, something so enthralling about organ-tone that, were not organ-study and practice hedged about with so much difficulty, the so-called "king of instruments" might boast the greatest number of devotees of all instruments. As it is, no matter how strong are our first youthful impressions of its grandeur and apparently illimitable resources, very few students go in seriously for organ-playing; or, ere they tackle the subject, pause to think if they have the mental and physical qualifications which go to make a really successful organist. Consequently, our church services are principally presided over by the "piano-organist," who is largely responsible for the abuse which is often poured upon a noble instrument which, in the hands of an expert, is capable of the most impressive effect.

Let us consider, then, briefly those qualifications which are particularly indispensable in the art of organ-playing.

MENTAL QUALIFICATIONS OF AN ORGANIST.

To begin with, the organ is a most complex instrument; it is, in fact, an attempt to bring the tone-quality of many instruments within the reach of one performer. It is true that on the pianoforte, for instance, execution, technic, tone, and the intelligent and sympathetic "reading" of a piece all go to contribute to the success of a pianist. But these matters lie "beneath the fingers," so to speak, of the executant, and depend upon his own judgment and ability in utilizing the keyboard. On the organ not only must the hands be prepared to play music which makes as great demand upon the performer as any that has been written for the pianoforte, but the mind of the player must ever be placed upon the mechanism proper of his instrument. So, three to five manuals and pedals with their respective troops of stops, the manipulation of composition pedals, and the keeping a "free foot" for the shutting and opening the swell are matters which considerably augment the difficulties of mere executive work. A

good organist must, therefore, have the mental faculty of "taking in" several things at the same time, and this particularly when the organ is treated, as most great organist consider it should be, as the best-known substitute for the orchestra. Often a single stop or peculiar combination of stops (not provided for upon the composition pedals) is required at an awkward juncture during the course of the piece. In this case the organist, if he has no one to help "register" for him —and most good players prefer to be independent in this matter—must make a pair of hands do the work of four; in other words, one of his hands must quit the keyboard with lightning speed to make the required change, while the other takes care that in no way is there sacrifice of the harmony or time of the music that he is interpreting.

The mental capabilities of an organist should then include a comprehensive and simultaneous grasp of all detail that goes to make a perfect whole; and in thought he requires to be alert, almost mercurial,—in short, to thoroughly have "his wits about him." So the man of one idea, or the heavy and slow individual who has not the knack of doing the right thing on the spur of the moment, had really better leave organ-playing severely alone.

Physical Exertion in Organ Playing.

It is often alleged, generally by people entirely ignorant of the organ and its mechanism, that an immense amount of physical exertion is demanded from the organist, and that, hence, unless one is of a robust and particularly healthy build, organ-playing it out of the question. Never was there a greater fallacy. Organ-playing may sound, and if we watch the antics of some performers may *look*, fatiguing; but, as any experienced player knows, it only offers a very healthful and moderate amount of bodily movement which is far less fatiguing than most outdoor games, and might be compared, in its beneficial effects, either to smart walking or moderate cycle exercise. I have no doubt that a great deal of the unjust prejudice that still exists with regard to the much maligned "lady organist" arises from this ultra-consideration of those ignorant of organ-technic. As a matter of fact, the young woman who scrubs out a room or blackens grates, or the hospital nurse and shop assistant who are "on their feet" for hours at a stretch, go through much more physical exertion of a wearying kind than the woman organist, who, with her feminine fondness for detail and taste in coloring and effects of all kinds, can often better bring out the resources of the noble instrument she plays than her more-matter-of-fact brother, who does not trouble much about *minutiæ* of contrast if he manages to make an "impressive noise" somehow.

Presence of Mind.

When speaking of the mental qualities of an organist, I omitted to refer to presence of mind. This is a very essential trait of character for any executant who, like the church organist, has to accompany singers and come in at stated places in the divine service. Indeed, it is more particularly a necessary qualification in the case of the organist, because there are so many possible causes of upset in connection with his duties and his instrument. Take, for instance, the fact that most organs are at any time liable to "cipher." Nothing is more distressing than when—perhaps while the choir is at full swing at an anthem—some pedal note keeps up a maddening drone, and no amount of "kicking" will set it right. Again, there is the dreaded "sticking" note, which must be rapped or shaken before it will speak. These and other ailments generally show themselves when, at the moment, it is not possible to remedy them or get the assistance of an organ-builder.

How much, too, presence of mind is required to carry through church services without a hitch is only too well known to experienced organists. In amateur choirs, particularly, a leading soprano will often be absent or have a cold when her services are most required; there may be a misunderstanding about a canticile, and one-half of the choir will begin the Benedictus and another half the Jubilate; or the clergyman may give out the number of one hymn and read the verse of another; personally, I have known these *contretemps* frequently to occur. In such cases of dilemma a tactful organist knows exactly what to do and does it, and thus endless confusion or unpleasantness is avoided.

The General Education of an Organist.

Finally, in sound theoretical and practical knowledge how vast, indeed, must be the acquirements of the fully-furnished organist! Before approaching the instrument, it is well to have a good practical knowledge of pianoforte-playing; for, although the technic of the piano and organ are very different, facility and dexterity in the matter of keyboard execution go far in manual work. Many organists, indeed, do the majority of their practice upon the piano (with or without pedal attachment), and this is made the more necessary on account of the difficulty and expense which attend the getting of anything like adequate organ-practice. But alone upon the pipe-organ itself, with its concomitant pedals and stops, can a good style of organ-playing be developed. An organist requires also to have a fair knowledge of harmony and counterpoint. Again, acquaintance with the construction of the instrument, the nature and *raison d'etre* of its multitudinous appliances, and to keep in touch with the improvements of the day are points in the organist's education which he can by no means afford to neglect. That a church-organist needs to know something of the voice and vocal music in order to train and accompany his choir with effect is a topic which, though very important, scarcely comes within the scope of the present remarks.

The Organ a Public rather than a private Commodity.

One great difficulty in the way of the organ-student —a difficulty, too, which shows no sign of future solution—arises from the fact that, unlike pianists and violinists, organists can seldom afford to have an instrument of their own. To be sure, while they hold church or other appointments, they are supposed to have a kind of proprietorship over the instrument upon which they preside. But such possession is, of course, more nominal than of real utility; and an accomplished player who, it may be, has spent years over the acquirement of his art may often find himself absolutely without access to an instrument upon which he would care to play. Again, organs differ so much from each other—in construction, tone and general arrangement of parts —that one is obliged to make a lengthy personal acquaintance with each before feeling "at home." At least, this is the general verdict of most players; although there are some who assert that an hour's "trial" is quite sufficient to get in touch with even the most complicated instrument. Be that as it may, these difficulties—which scarcely affect other instrumentalists —do much to deter earnest students from "going in for" the organ.

Dr. Annie Patterson in "*Musical Opinion*"

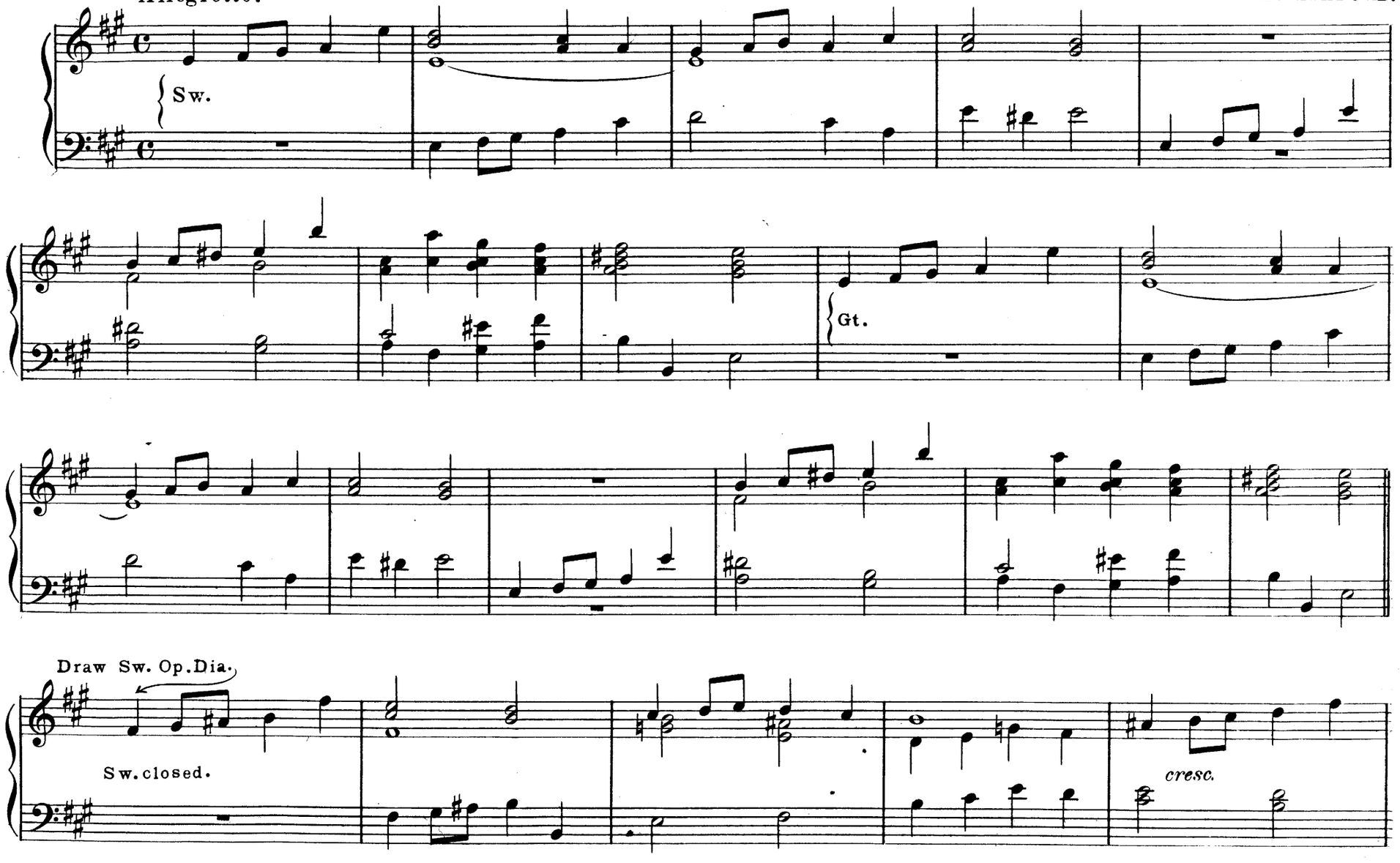
OPENING VOLUNTARY.

1558176

Gt. Stopped Dia, Melodia and Principal.
Sw. Soft 8′ and 4′ coupled to Gt.
Ped. Bourdon.

Allegretto.

E. L. ASHFORD.



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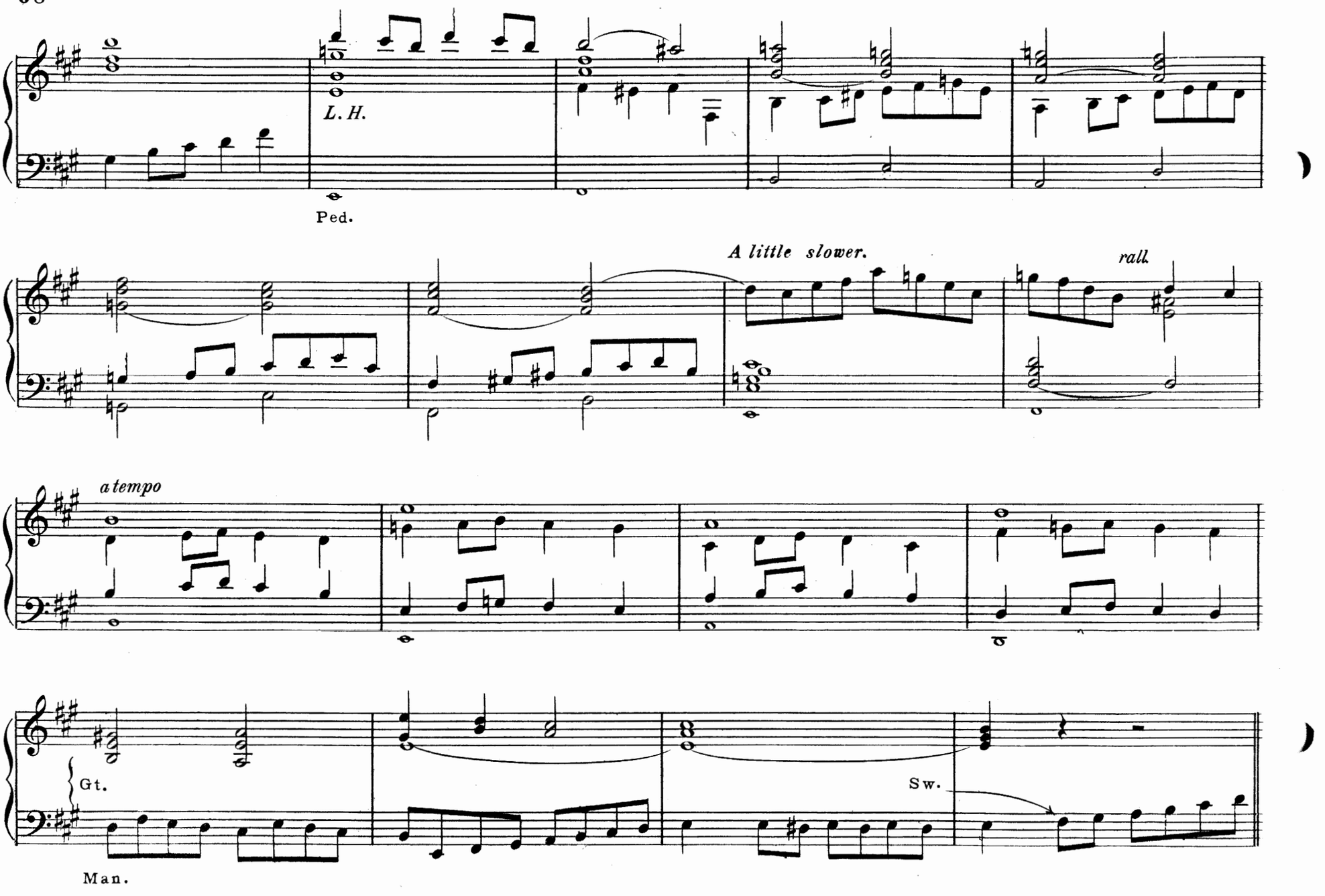
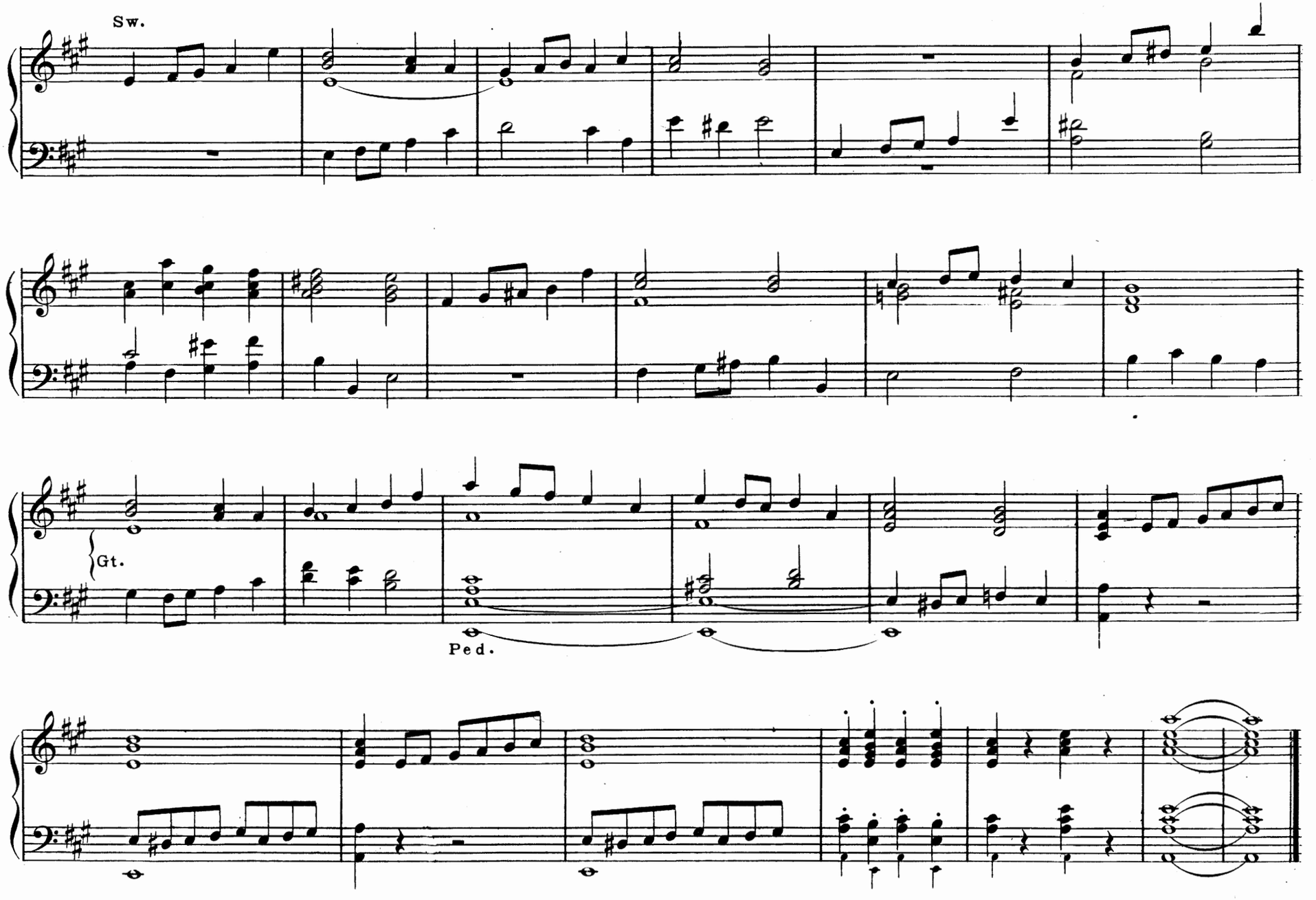
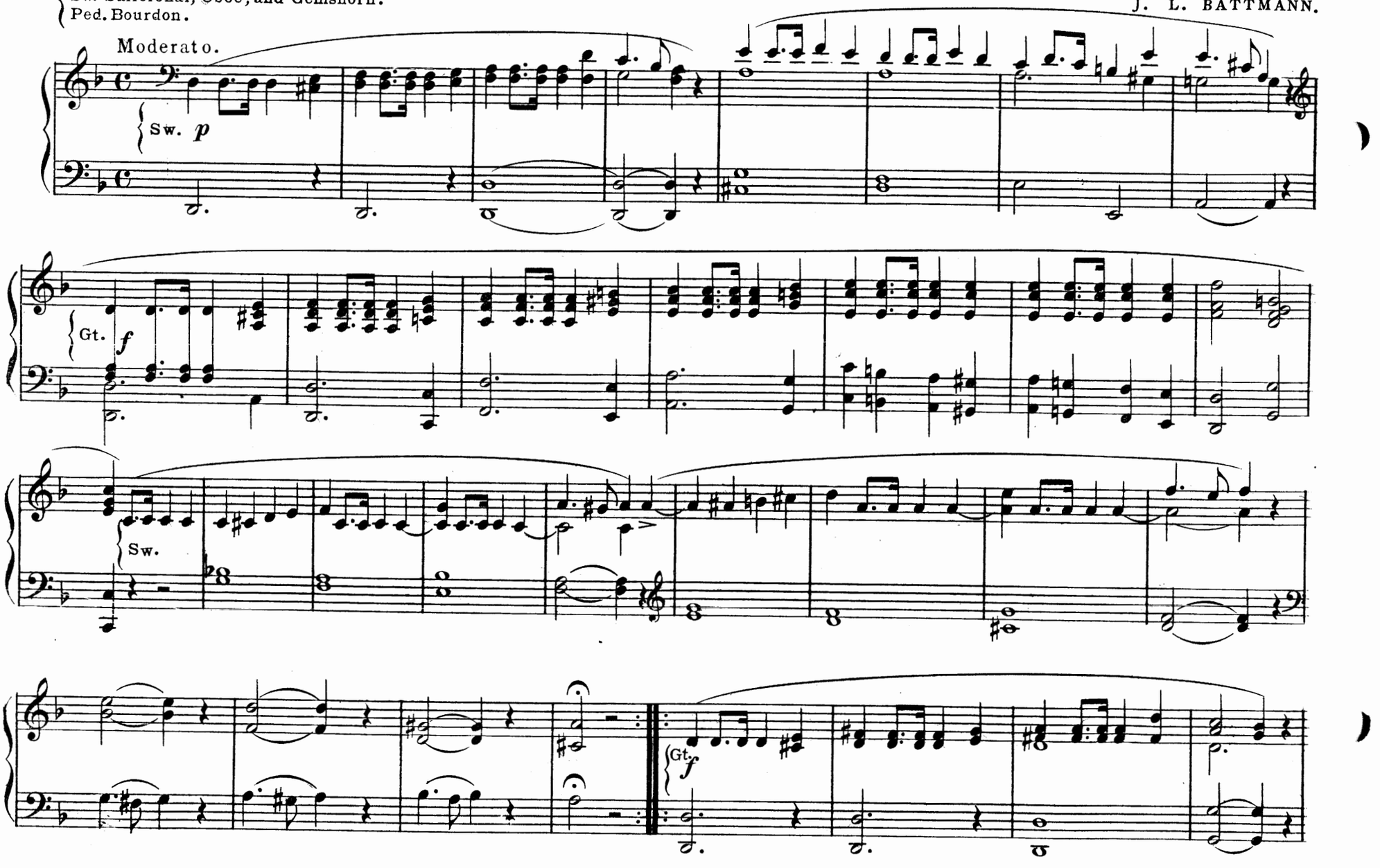

L. H.
Ped.
A little slower.
rall.
a tempo
Gt.
Sw.
Man.

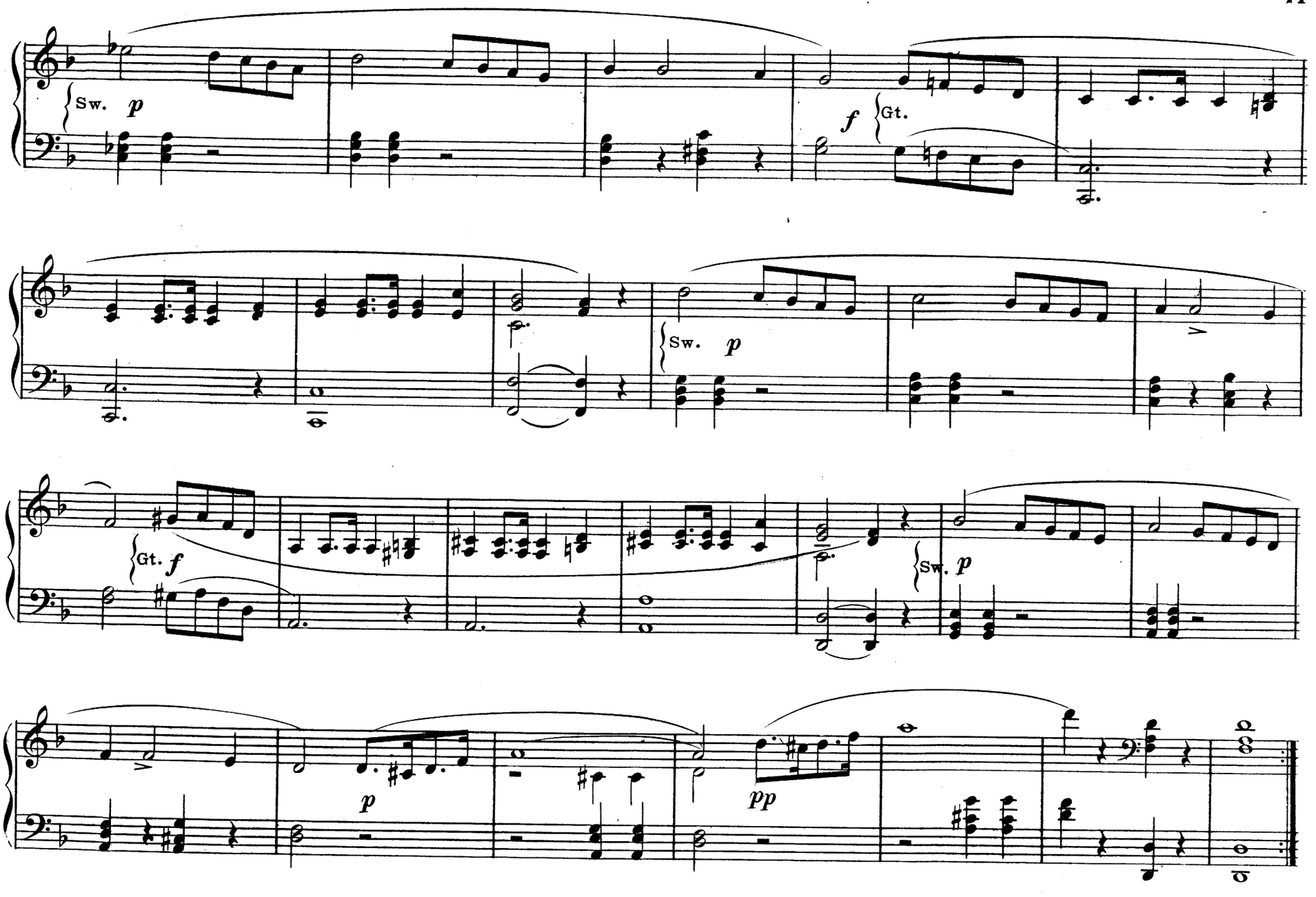

Sw.
Gt.
Ped.

FUNERAL MARCH.

J. L. BATTMANN.

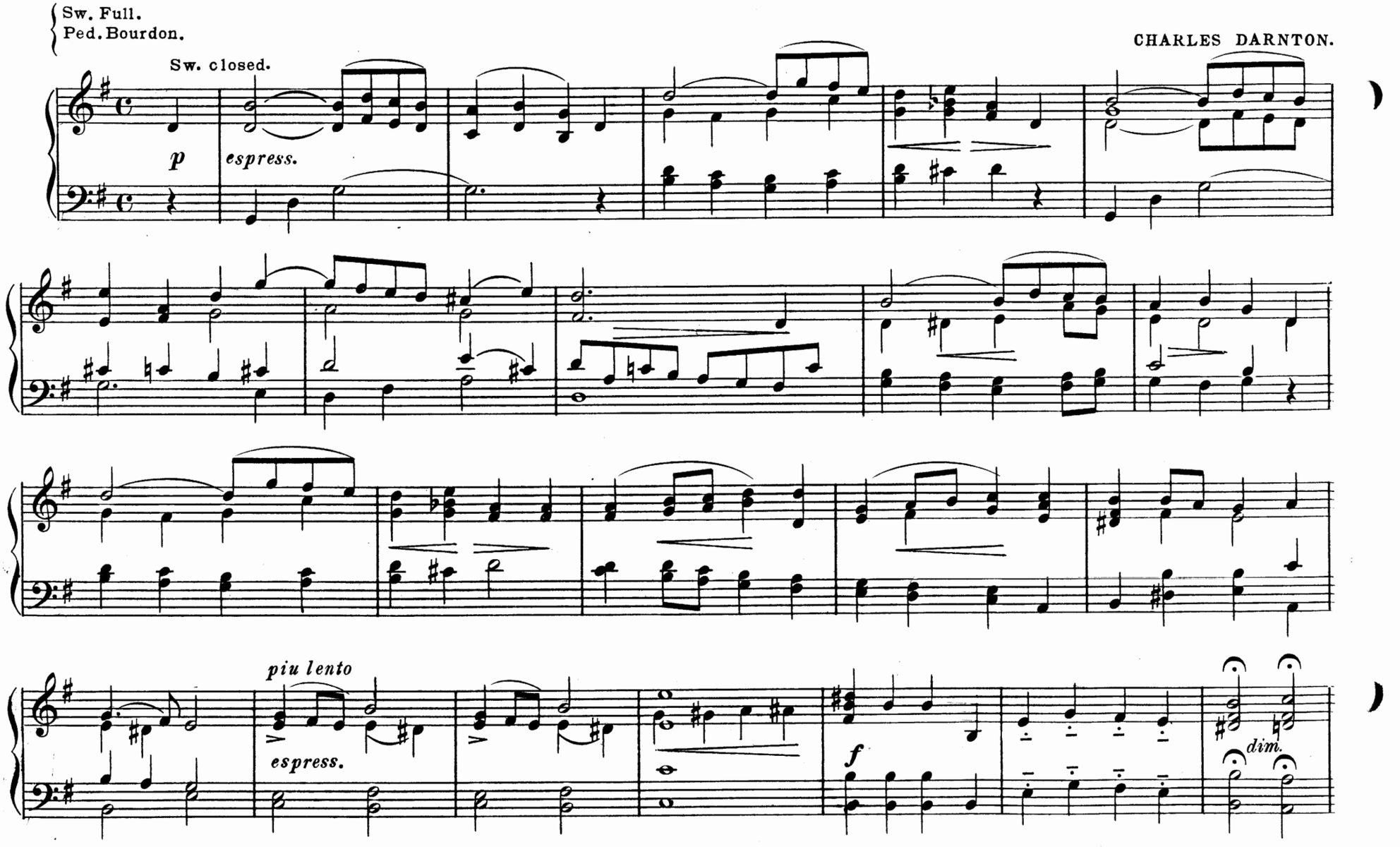
Gt. Soft 8′ and Flute.
Sw. Salicional, Oboe, and Gemshorn.
Ped. Bourdon.

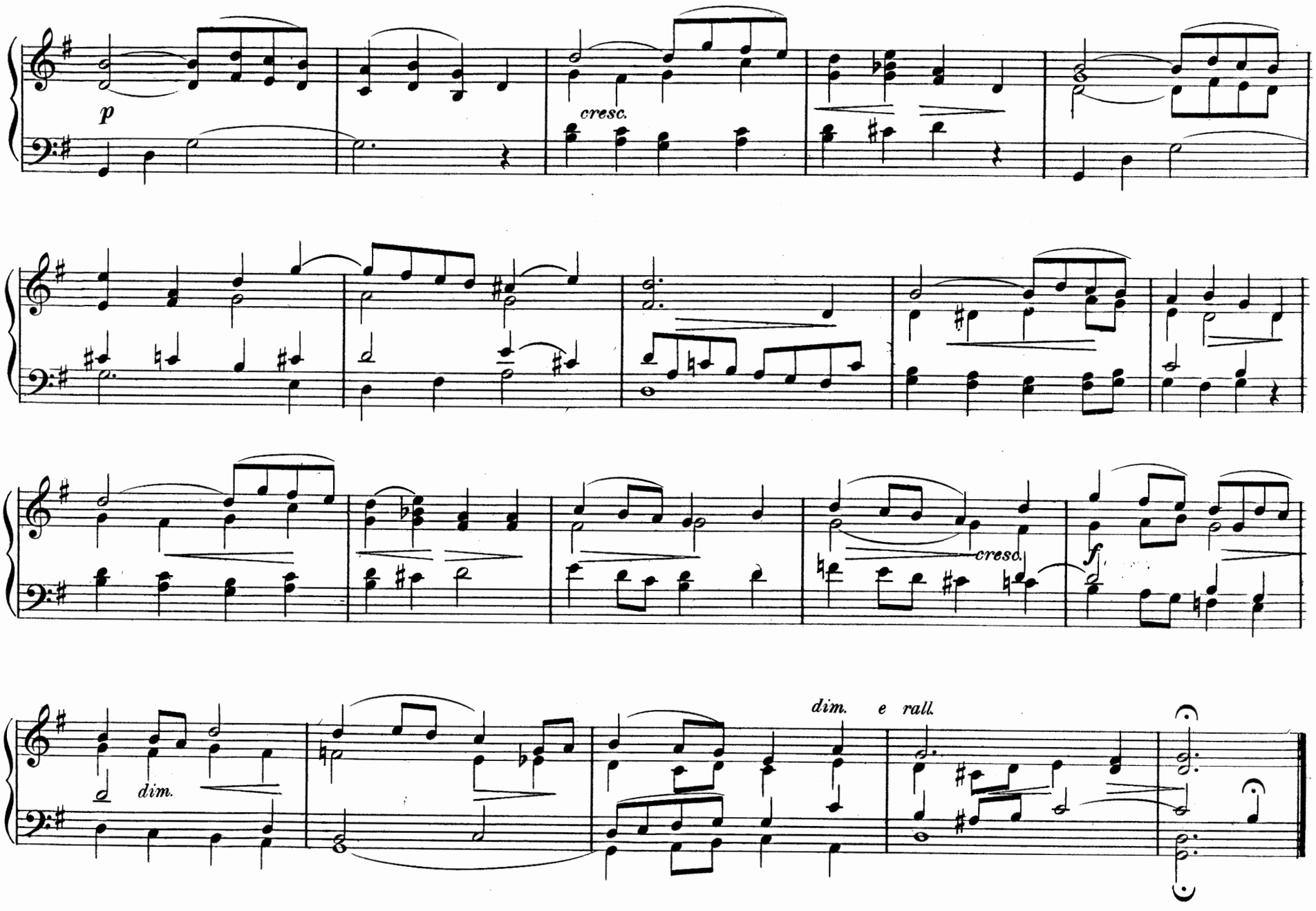



Sw. p
f Gt.
Sw. p
Gt. f
Sw. p
p
pp

ANDANTE IN G.

CHARLES DARNTON.

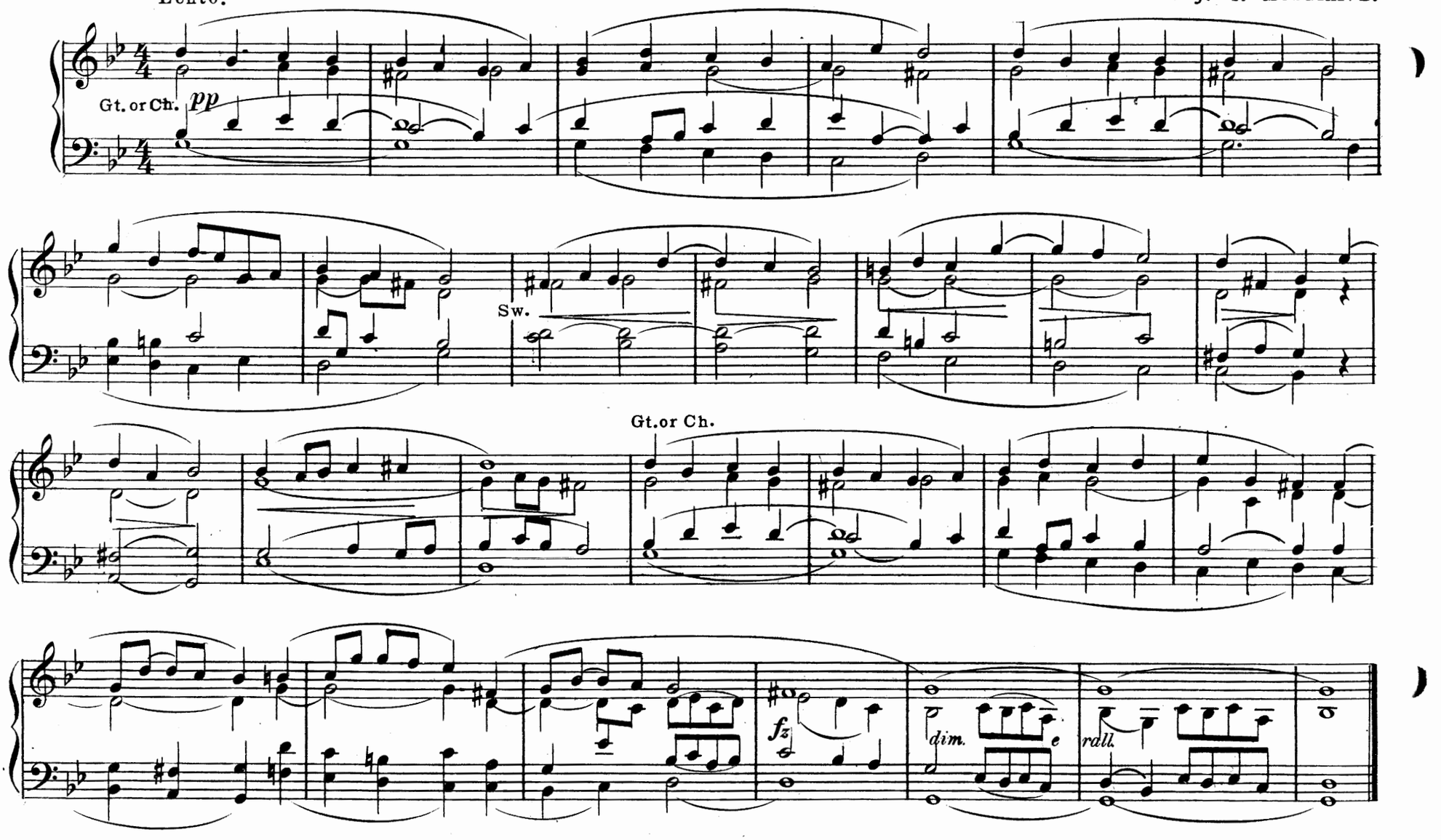



p
cresc.
cresc.
f
dim.
dim.
e rall.

SOFT VOLUNTARY.

Lento.

J. T. MUSGRAVE.

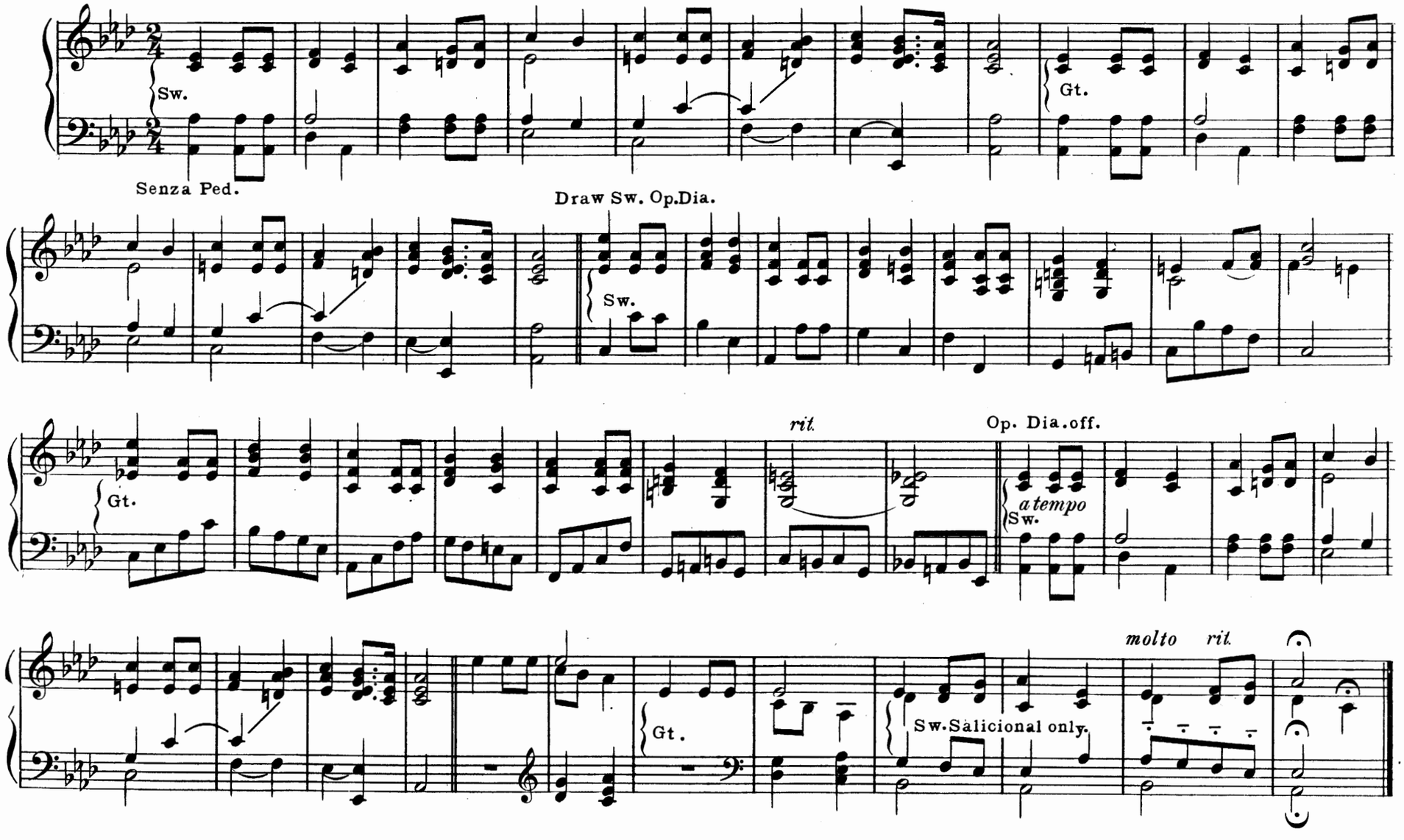


ABENDLIED.

Gt. Melodia.
Sw. Salicional, Dul. and Flute.

Andante.

E. L. ASHFORD.



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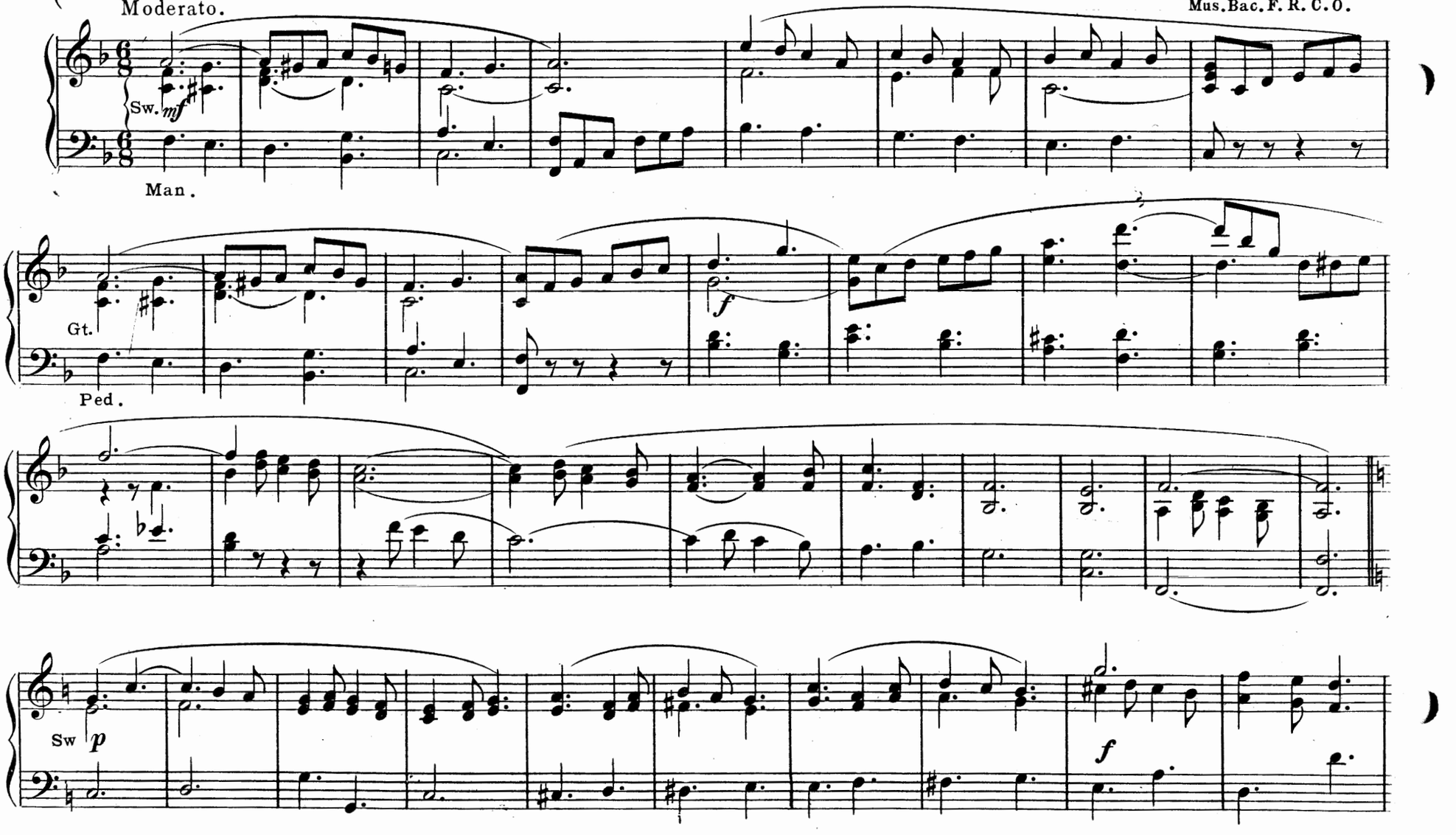
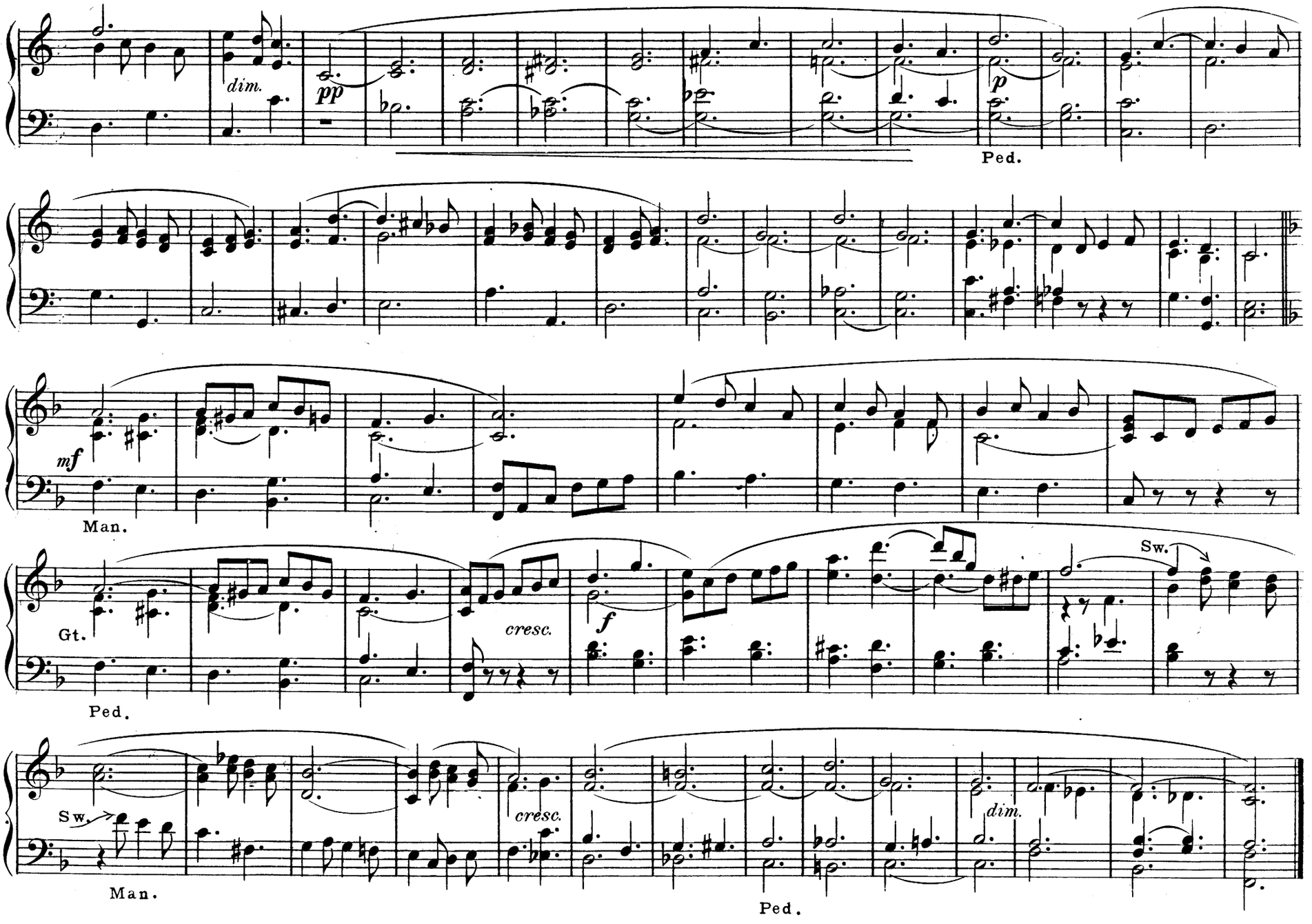
OFFERTOIRE.

Gt. Diapasons and Principal.
Sw. Op. Dia. Flute and Oboe.
Ped. Bourdon.
Sw. coupled to Gt.

W. HENRY MAXFIELD.
Mus. Bac. F. R. C. O.

Moderato.



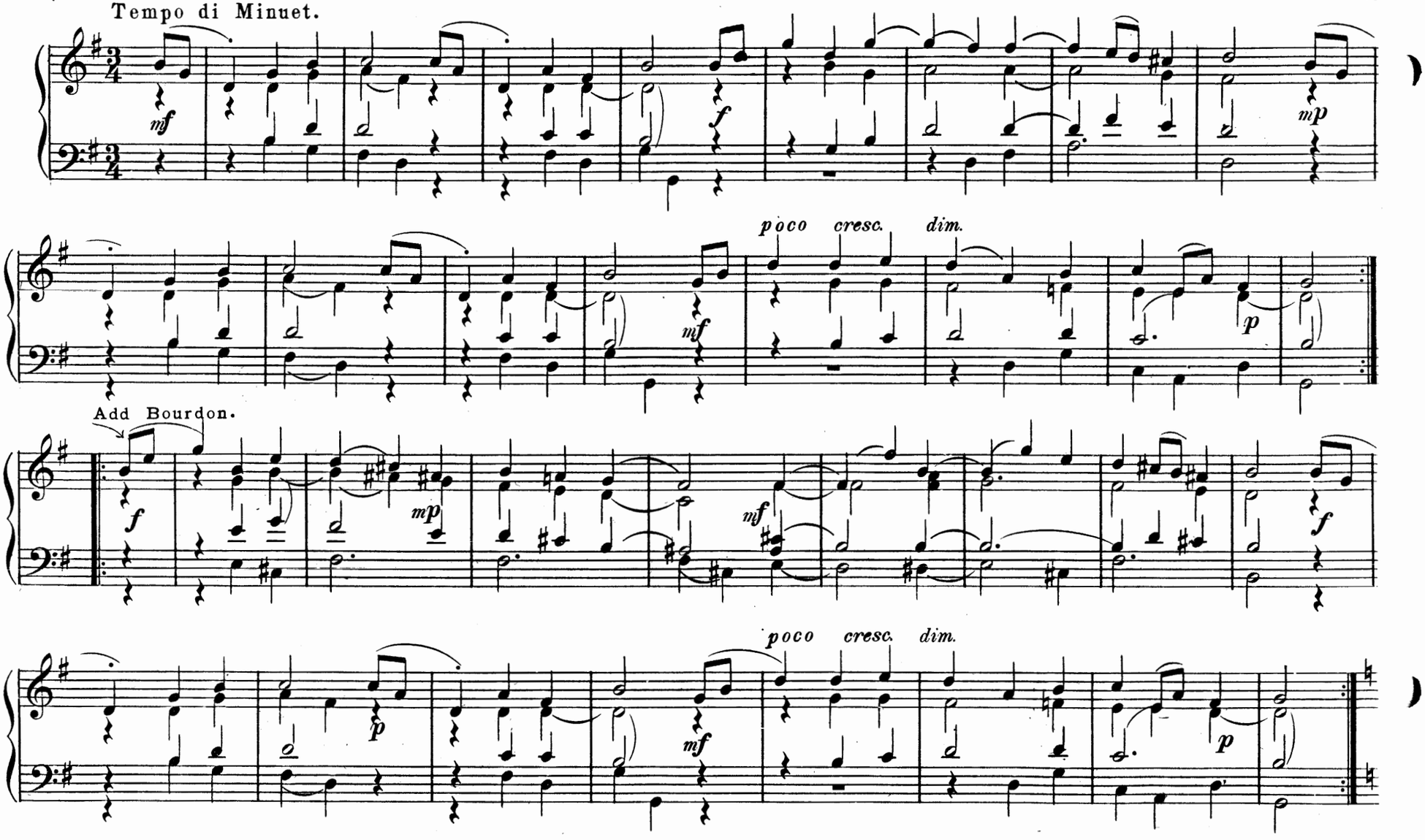

dim.
pp
p
Ped.
mf
Man.
Gt.
cresc.
f
Sw.
Ped.
Sw.
cresc.
dim.
Man.
Ped.

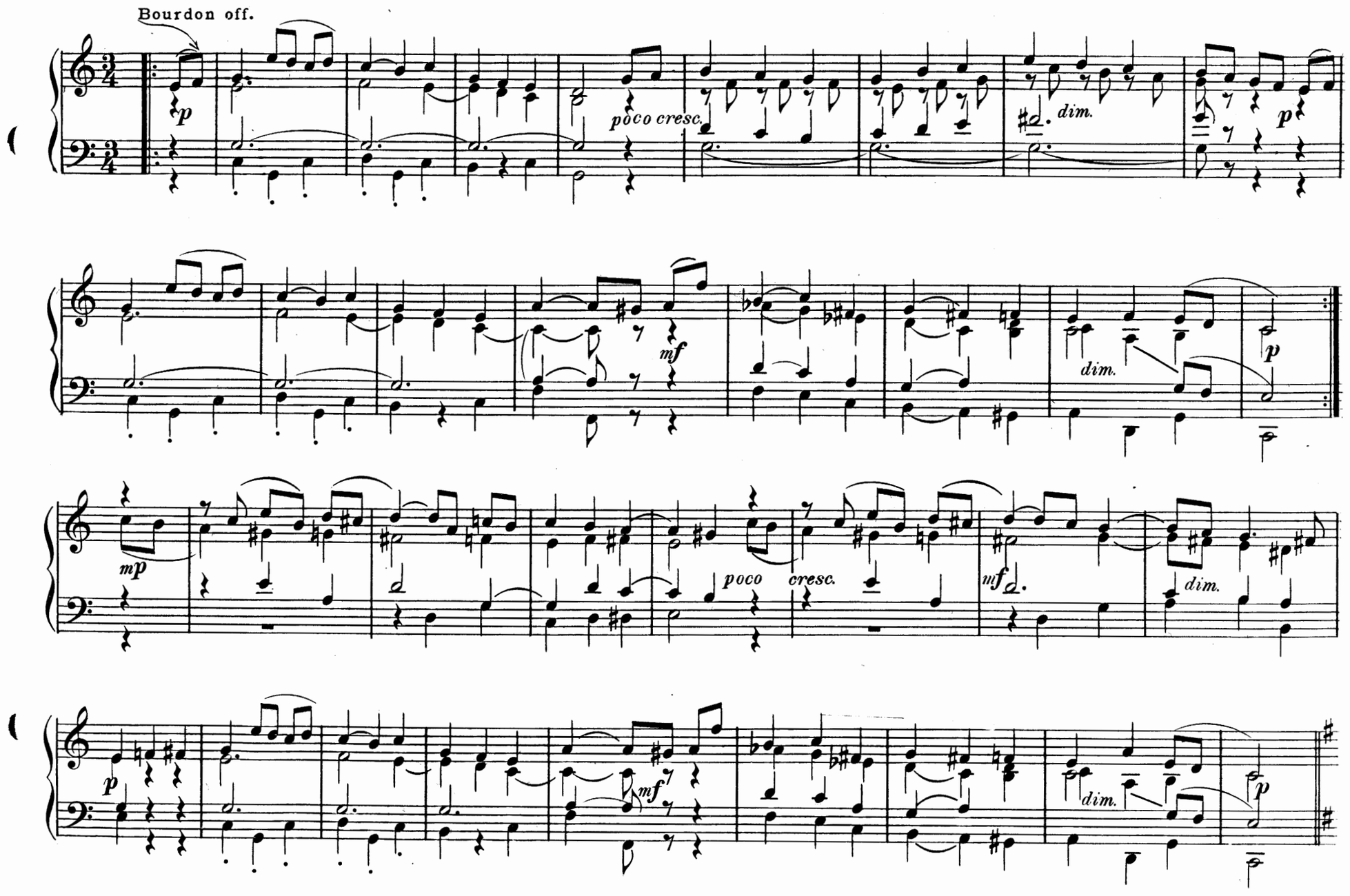
MINUET IN G.

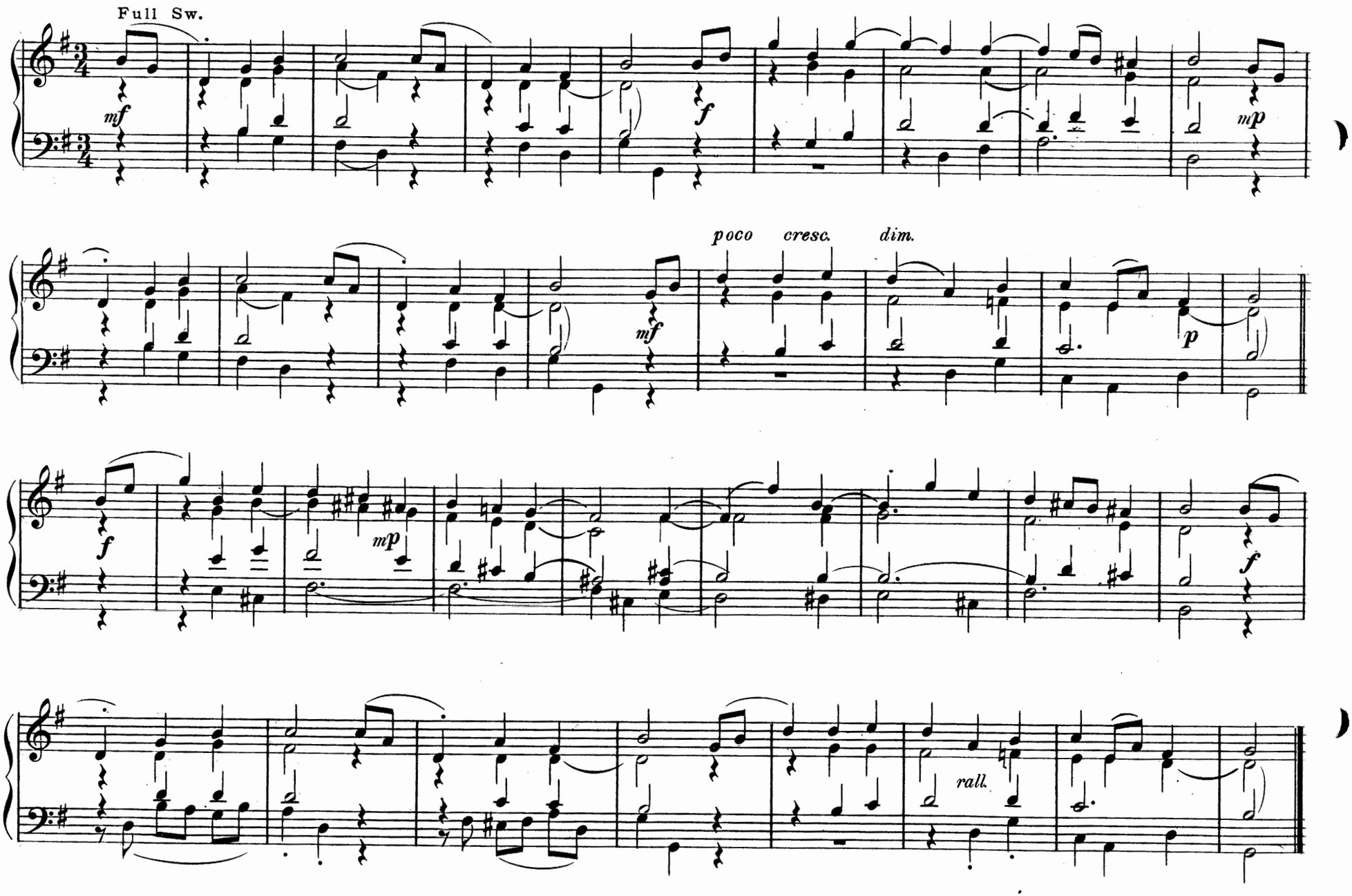
Sw. Diapasons, Flute and Cornet.
Ped. Bourdon.

GEO. H. SWIFT.

Tempo di Minuet.




Bourdon off.
p
poco cresc.
dim.
p
mf
dim.
p
mp
poco
cresc.
mf
dim.
p
mf
dim.
p

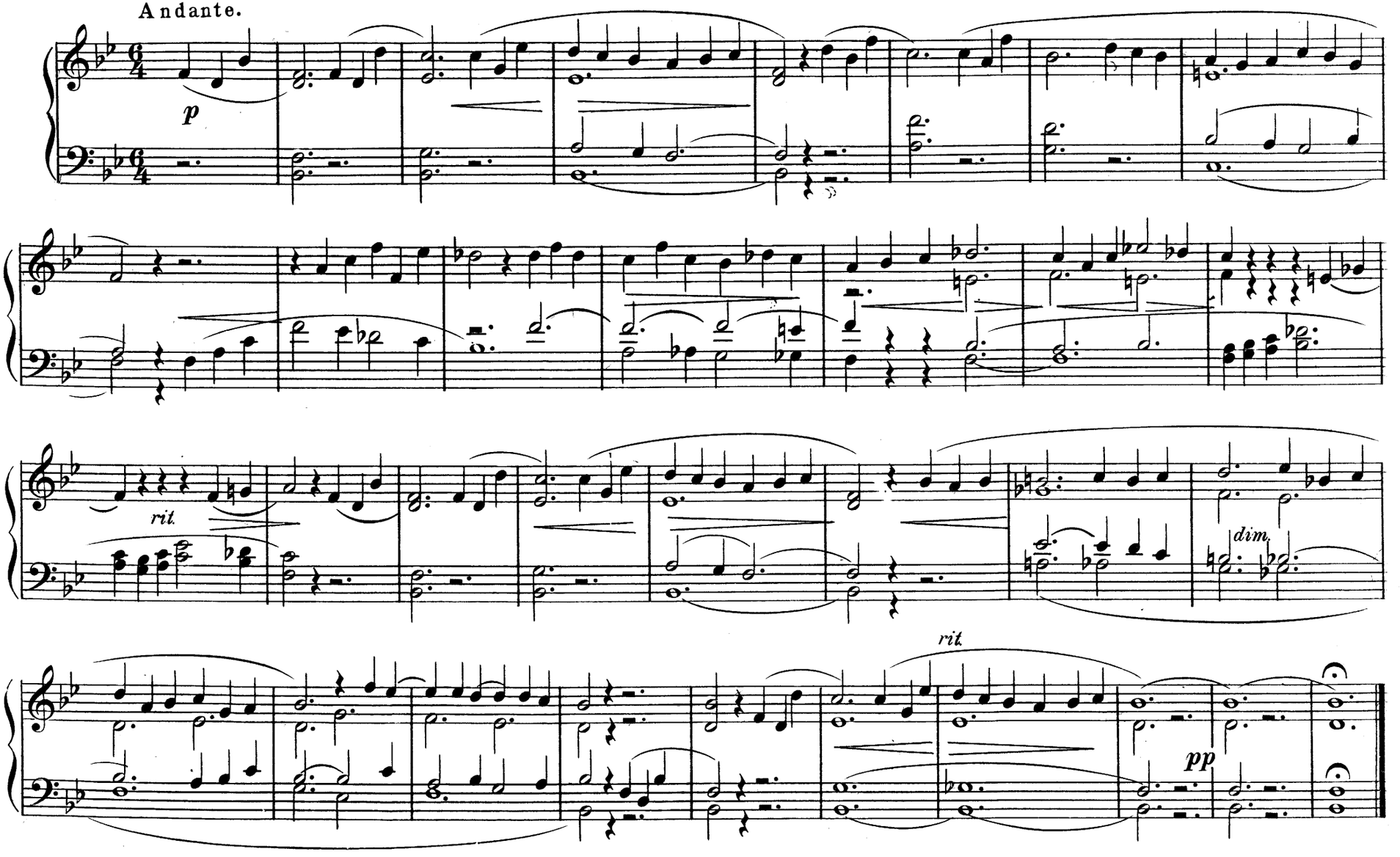

Full Sw.
mf
f
mp
poco cresc.
dim.
mf
p
f
mp
f
rall.

PRELUDE.

Sw. Soft stops.

LEFÉBURE WÉLY.

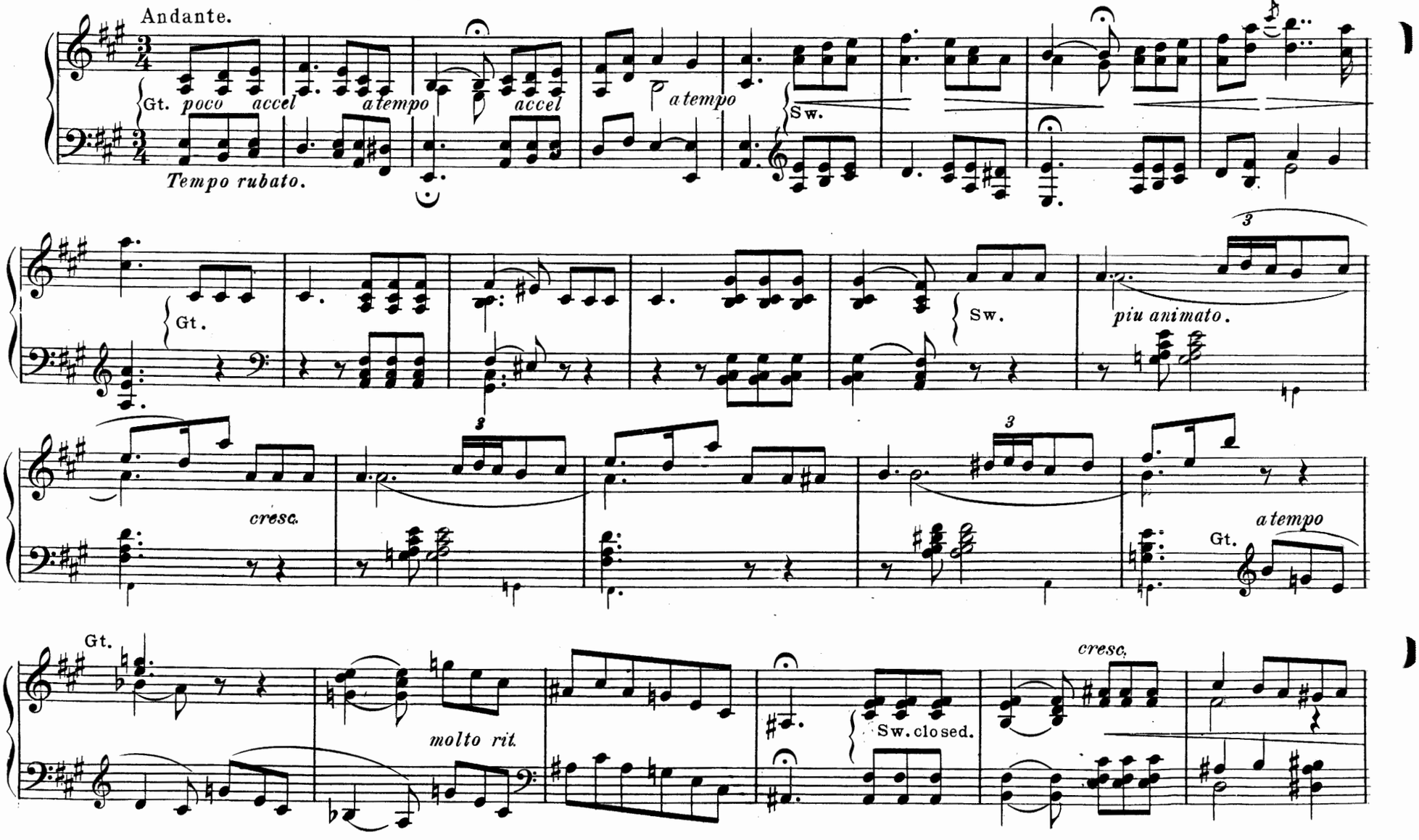
Andante.



A STRAY FANCY.

The registration for the two manuals should be of nearly equal power, Gt. a little stronger than Sw., and stops should be chosen to make as great contrast as possible in tone quality.

E. L. ASHFORD.



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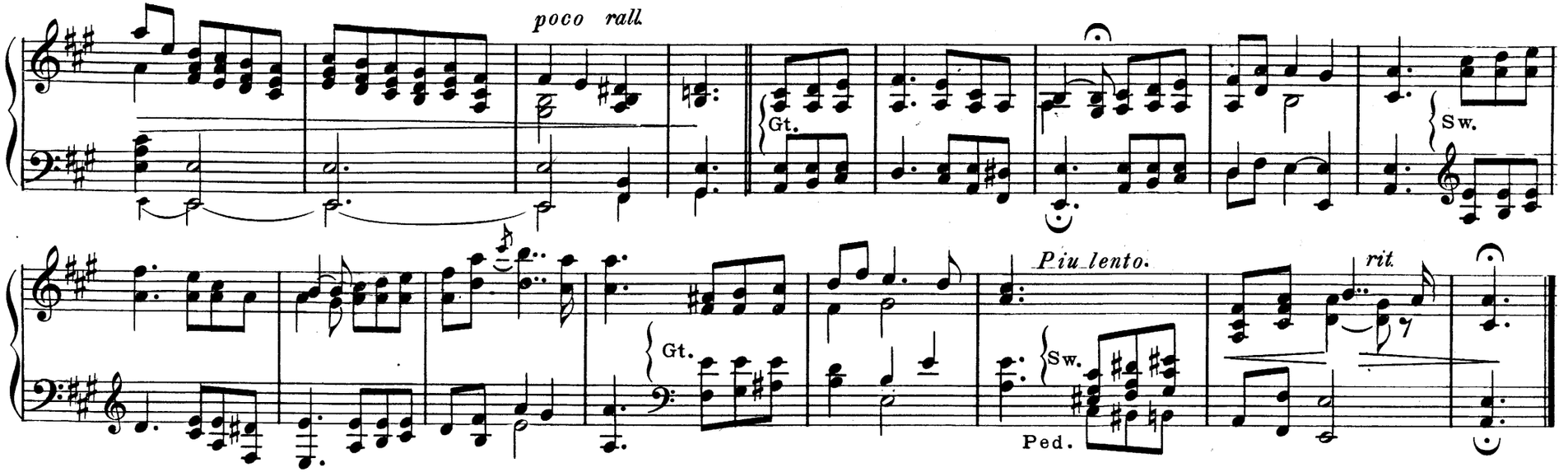
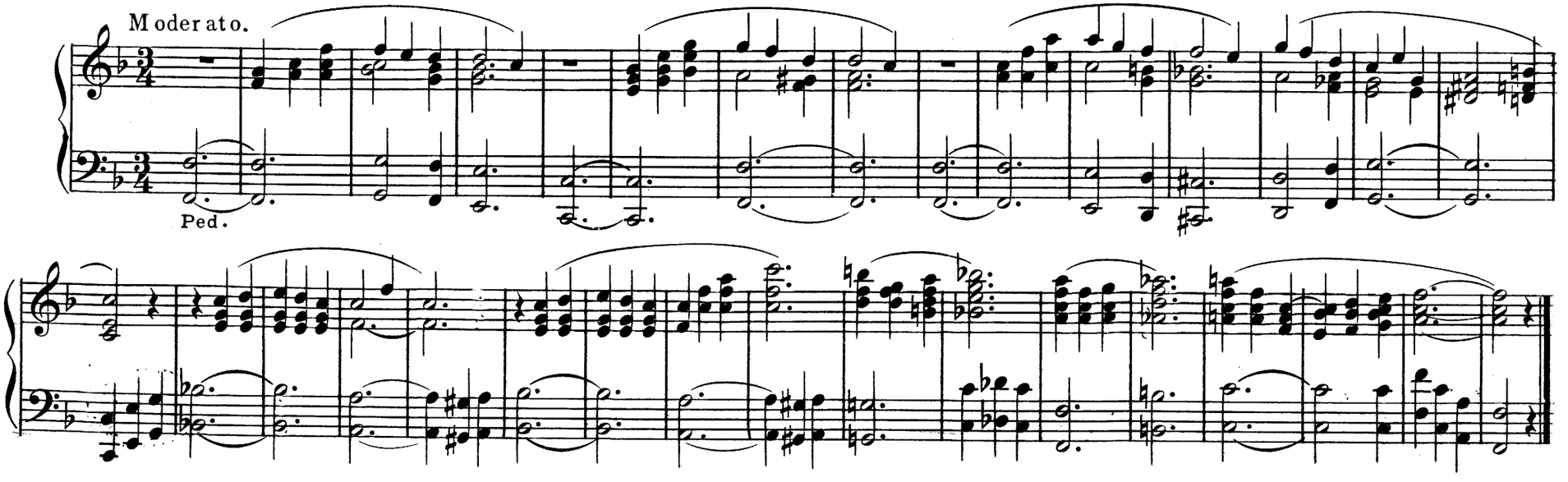


PRELUDE.

Full Swell.

J. L. BATTMANN.

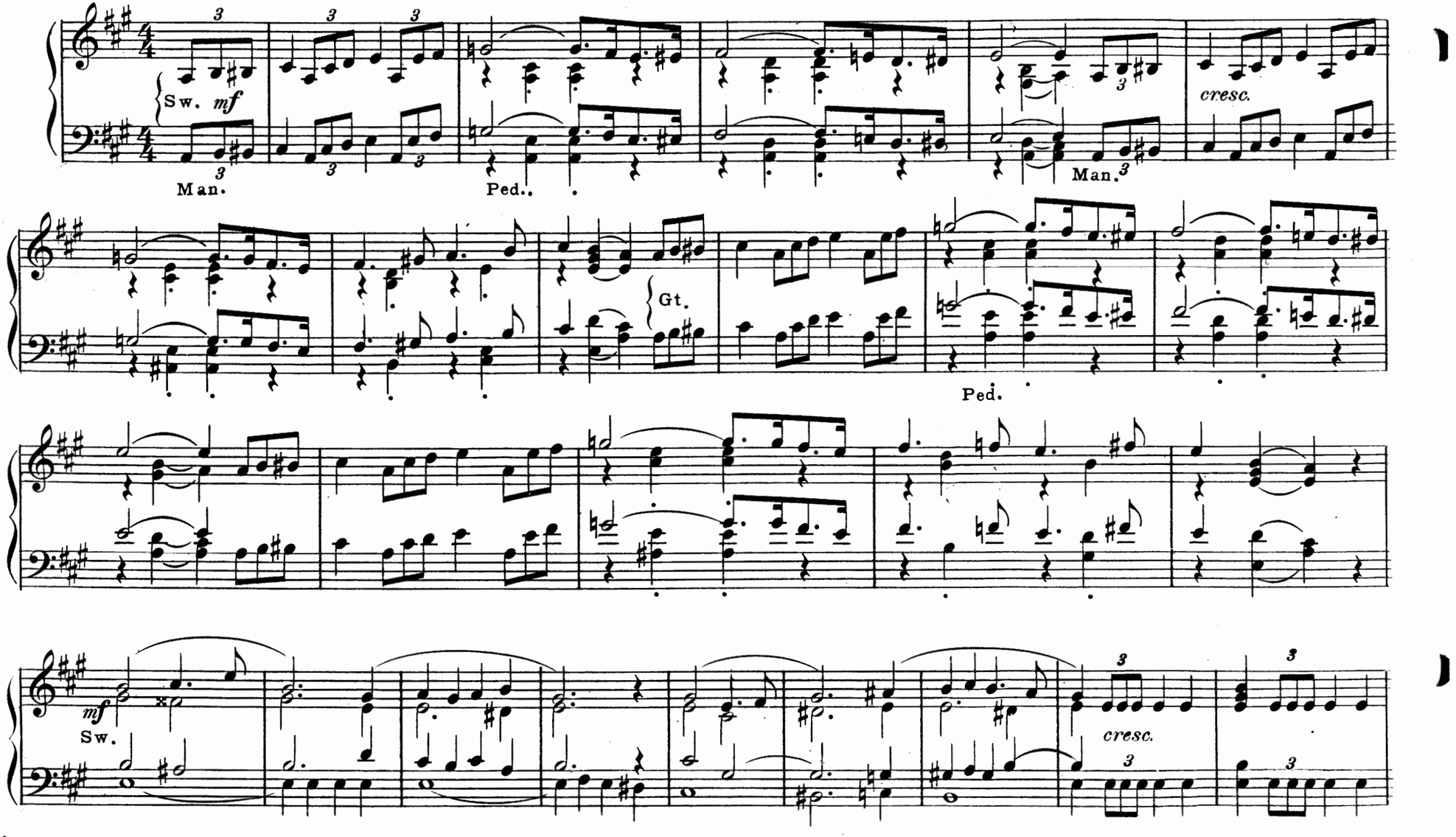


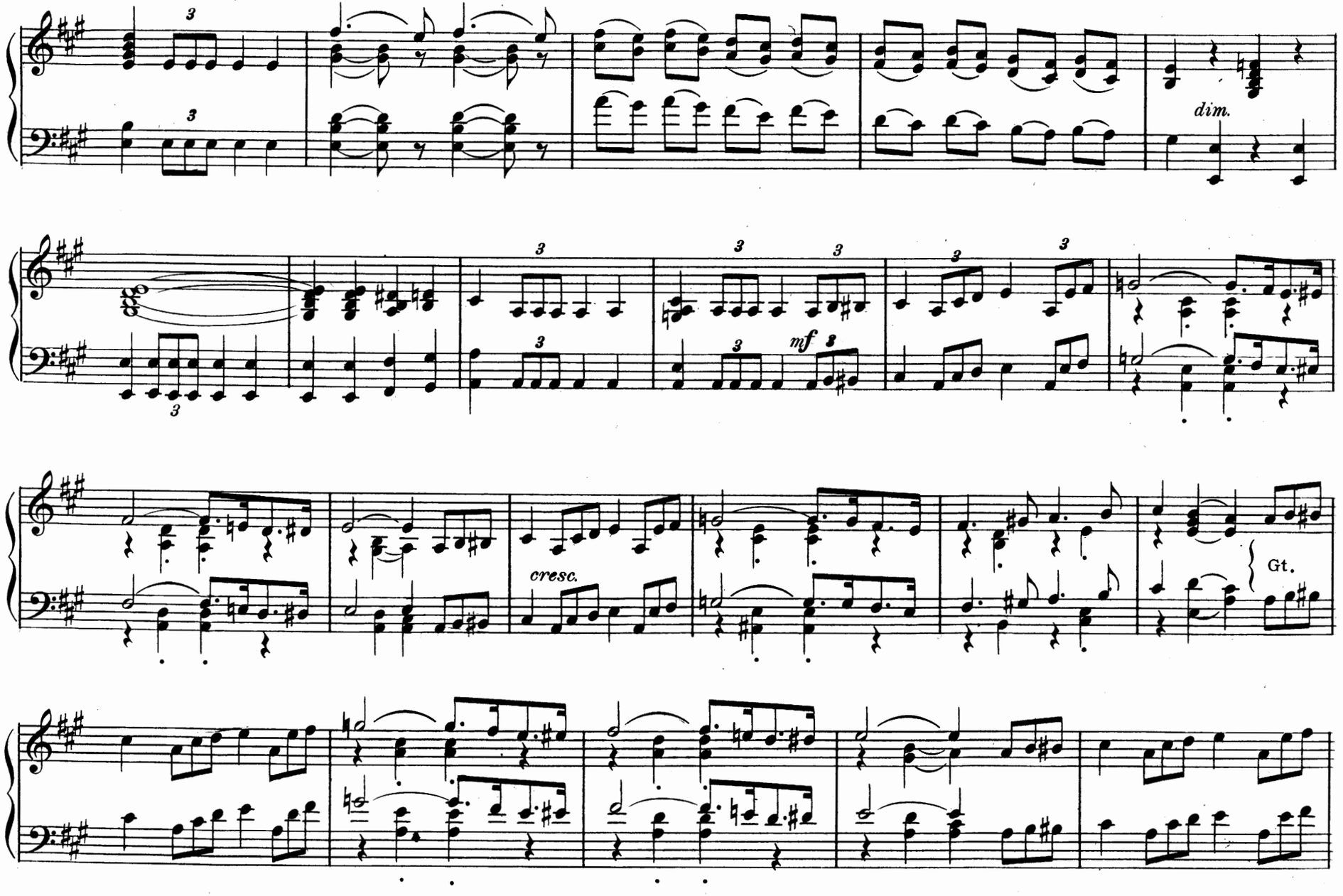
PROCESSIONAL MARCH.

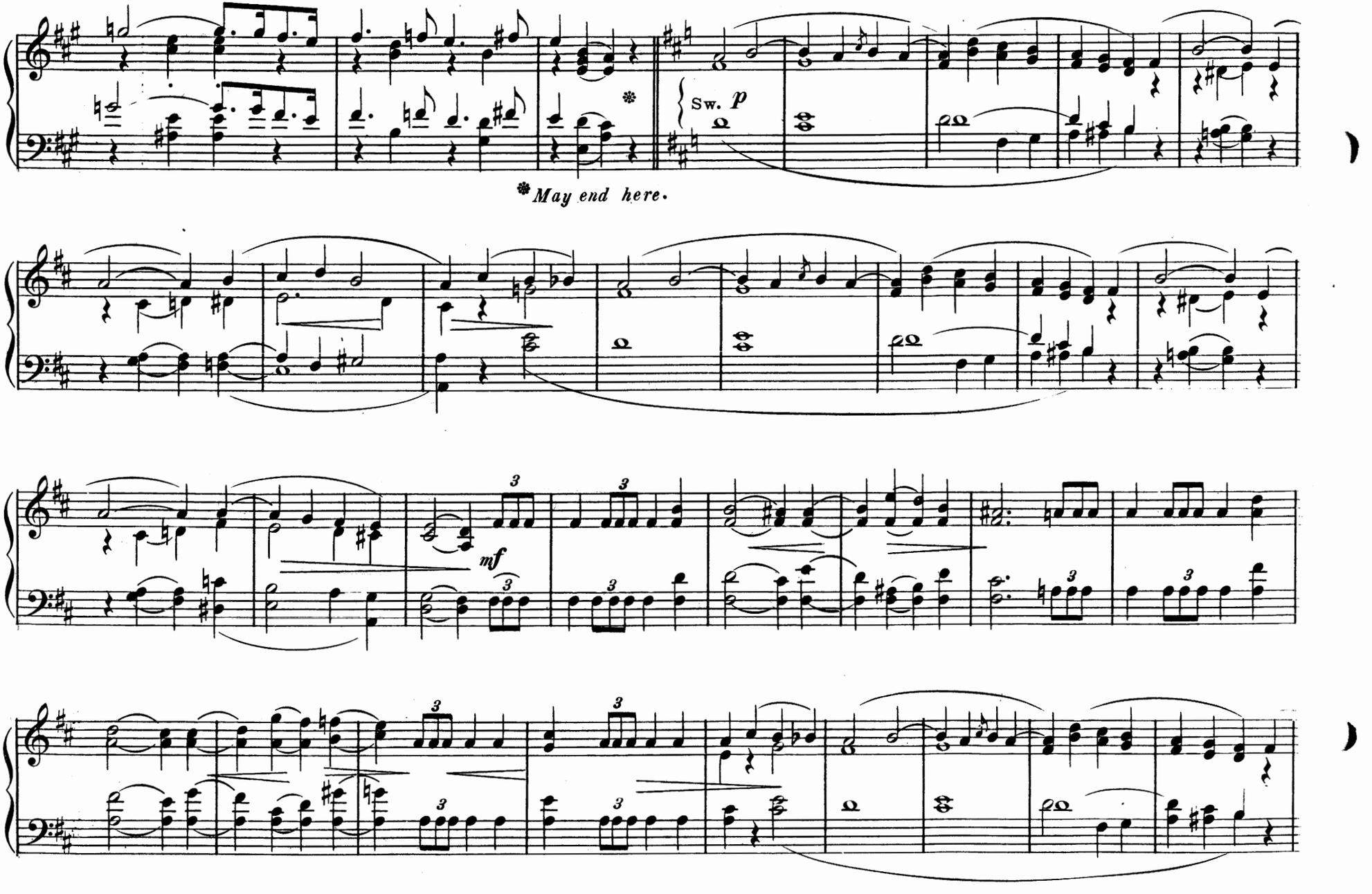
Gt, Full to 12th
Sw. Full, coupled to Gt.
Ped. Bourdon.
Sw. to Ped.

Tempo di Marcia.

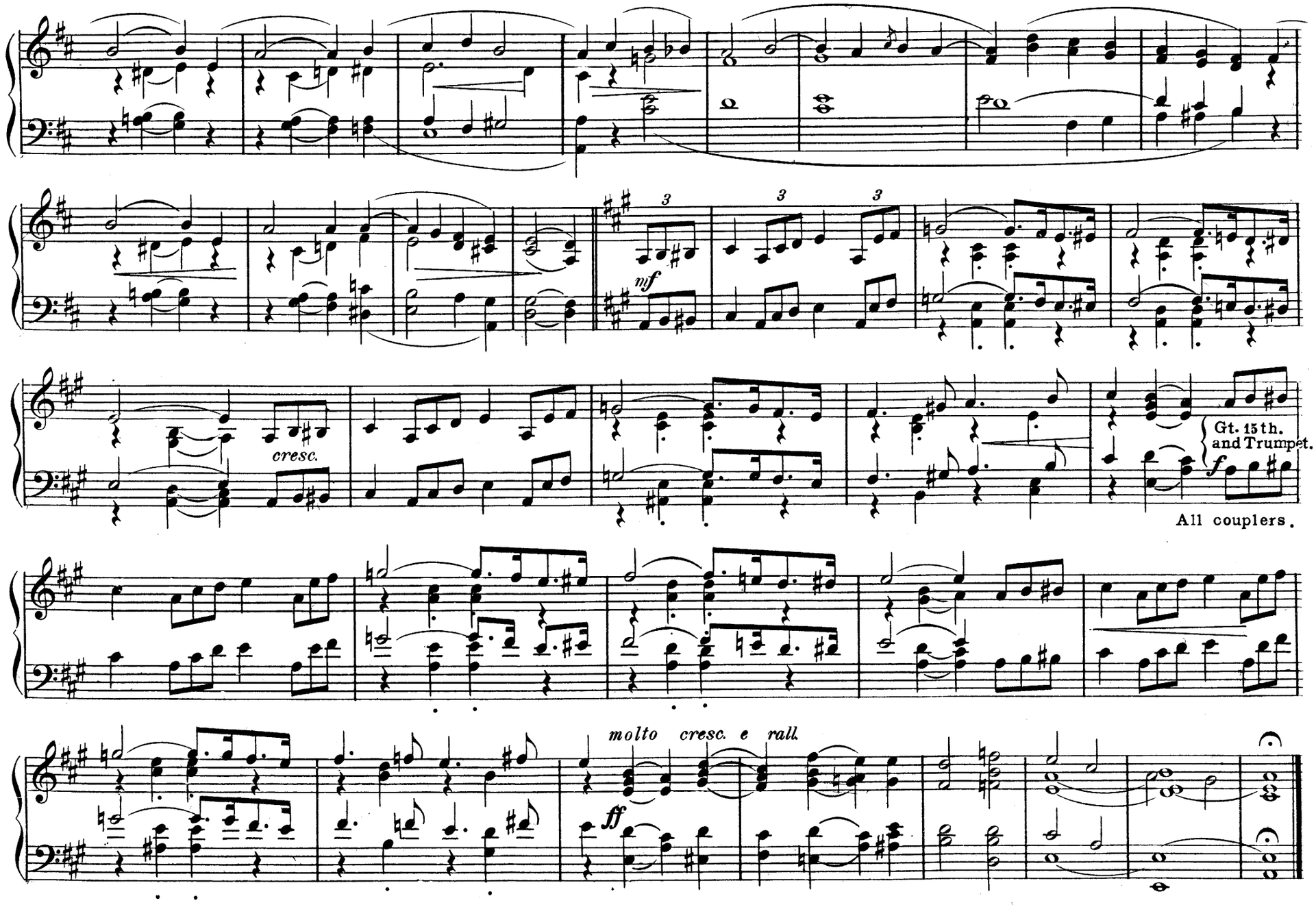
GEO. H. SWIFT.




dim.
mf
cresc.
Gt.



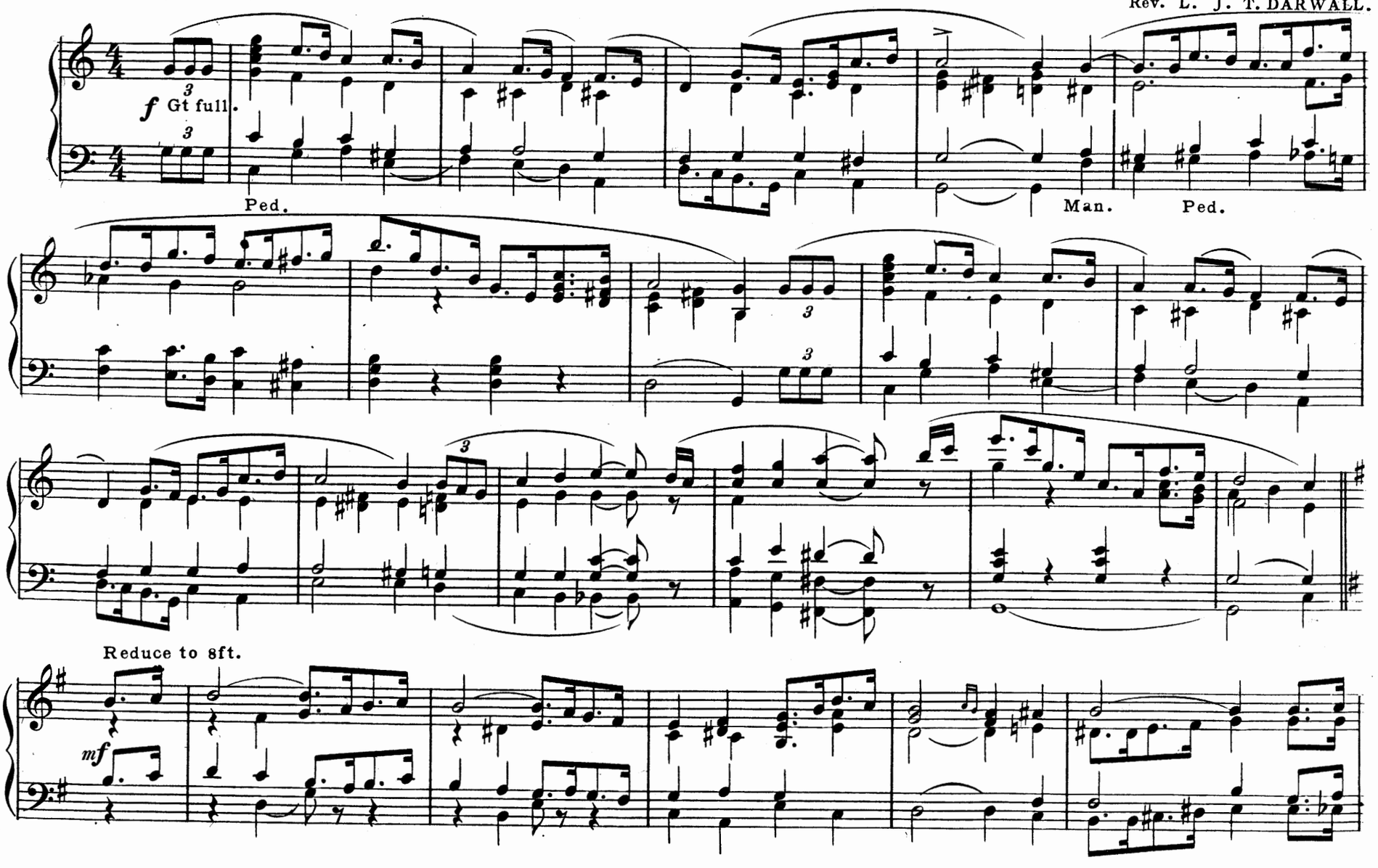
*May end here.

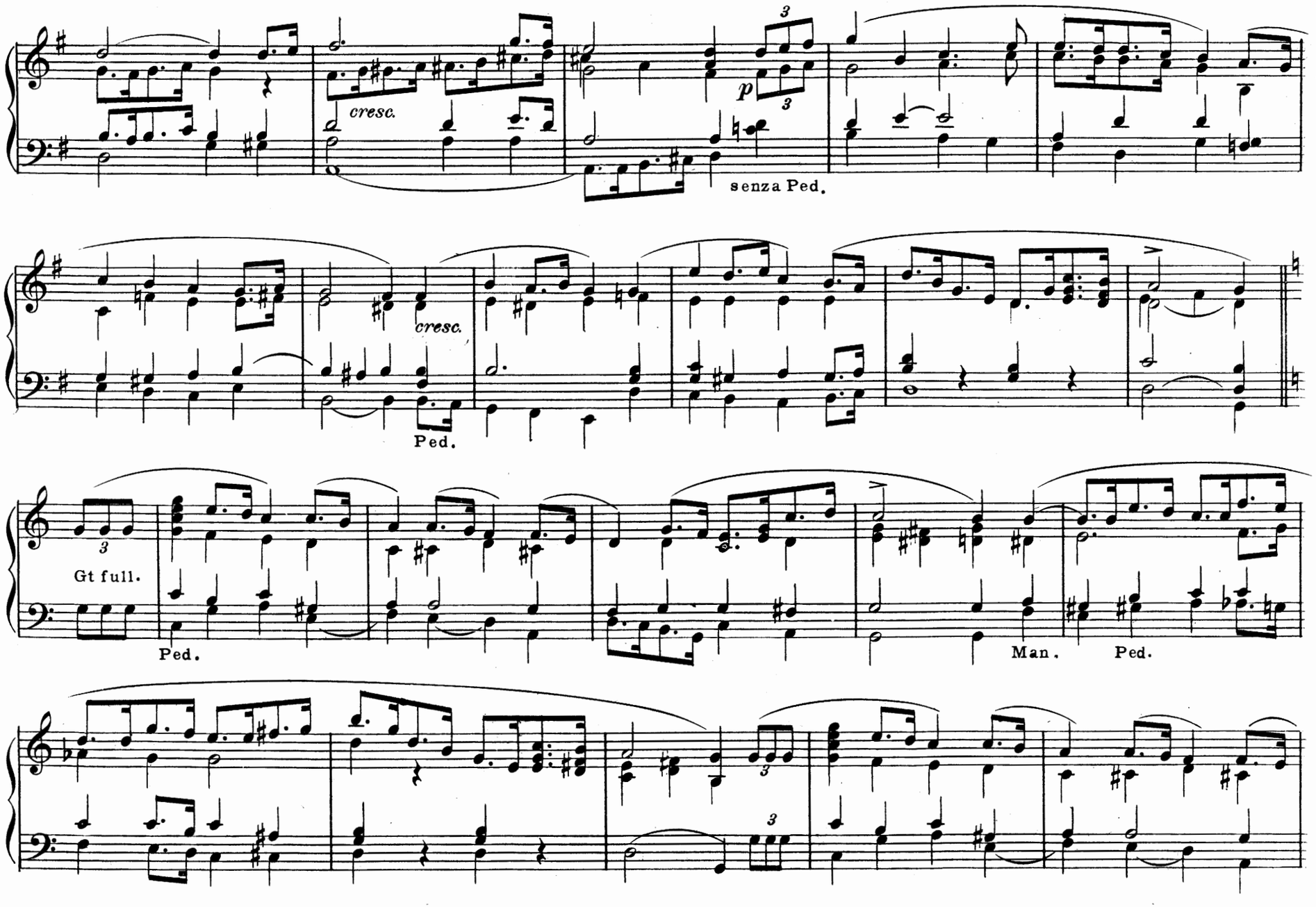

3
3
3
mf
cresc.
Gt. 15th.
and Trumpet.
f
All couplers.
molto cresc. e rall.
ff

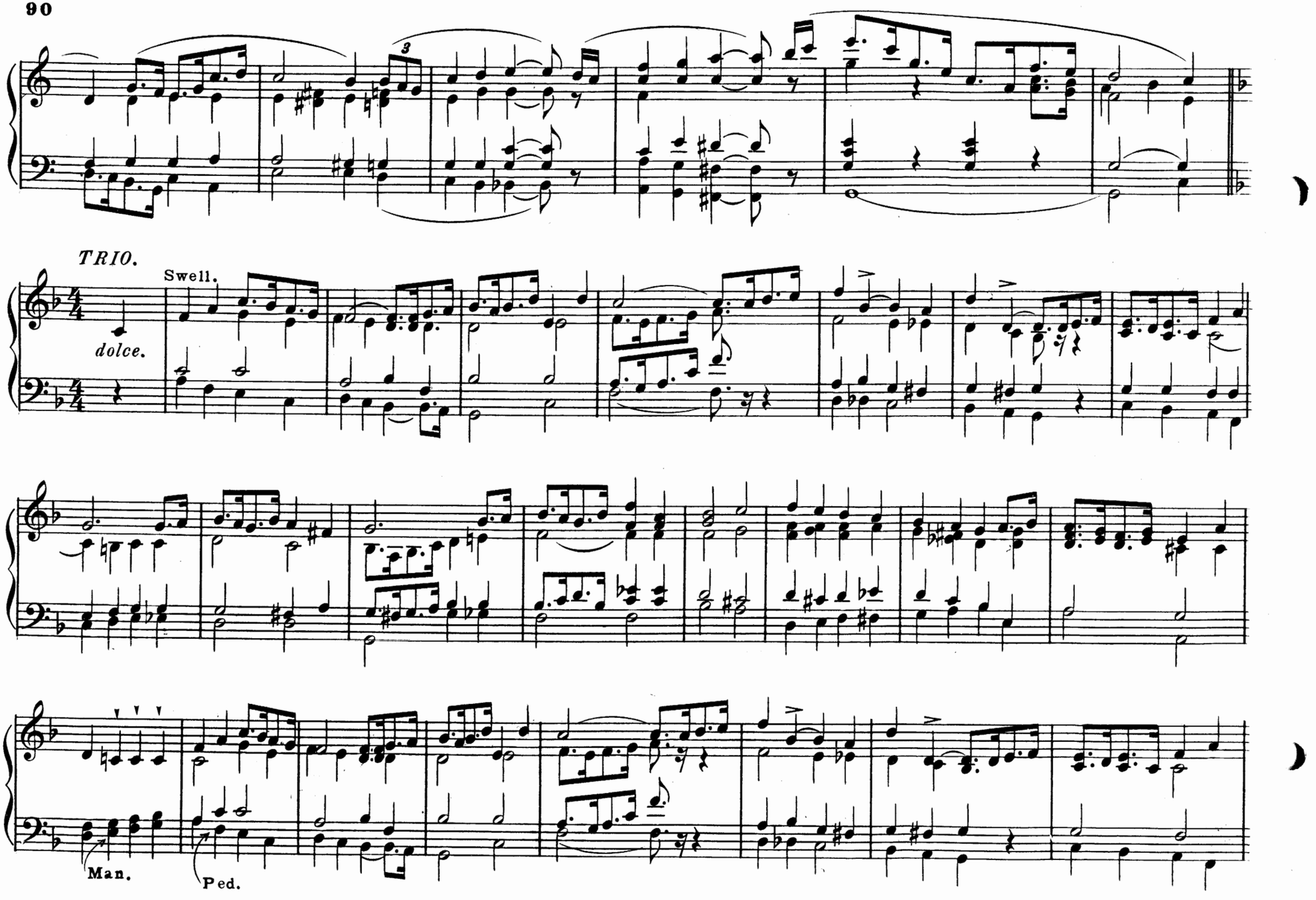
MARCH.

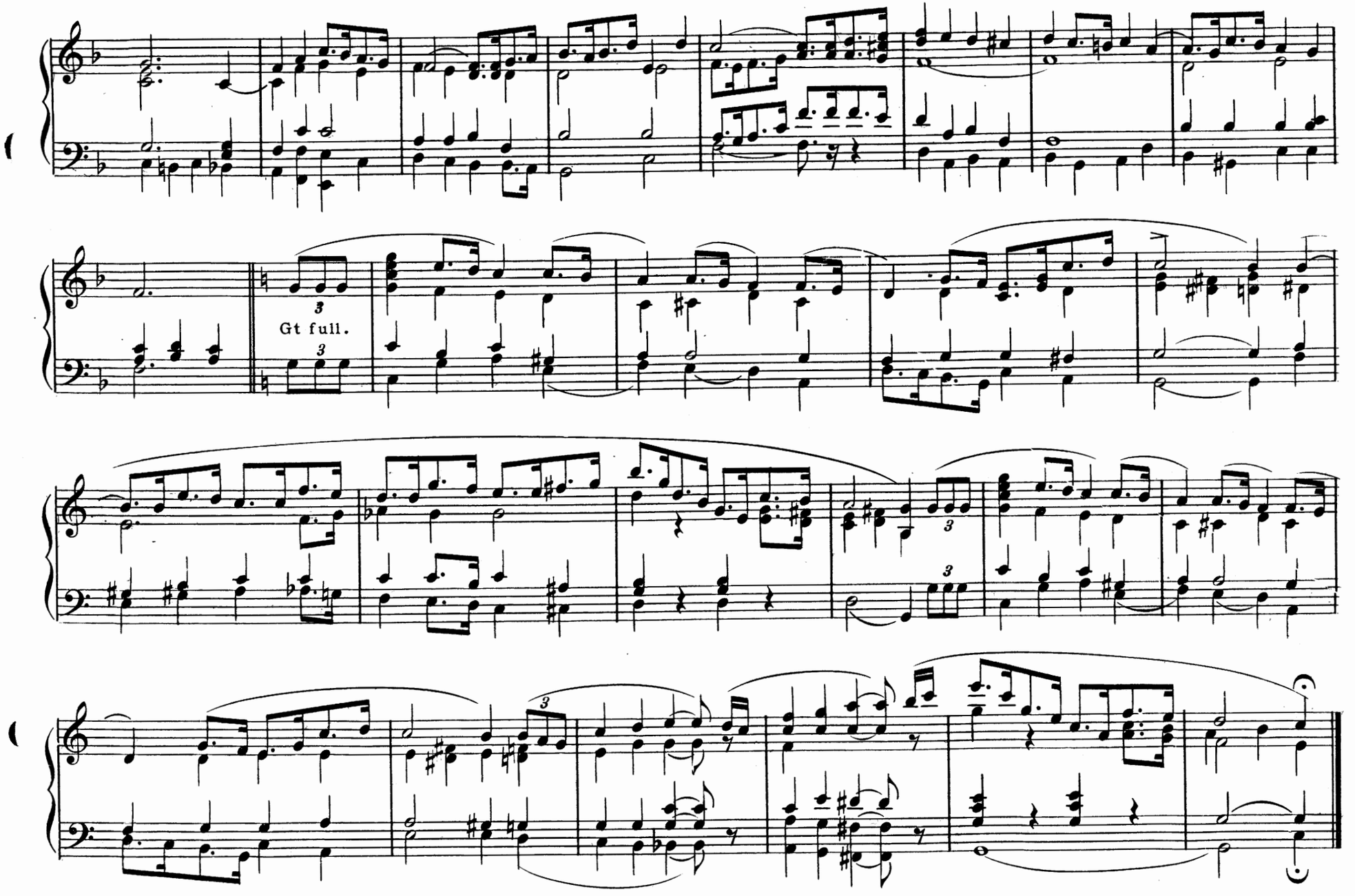
Con brio.

Rev. L. J. T. DARWALL.



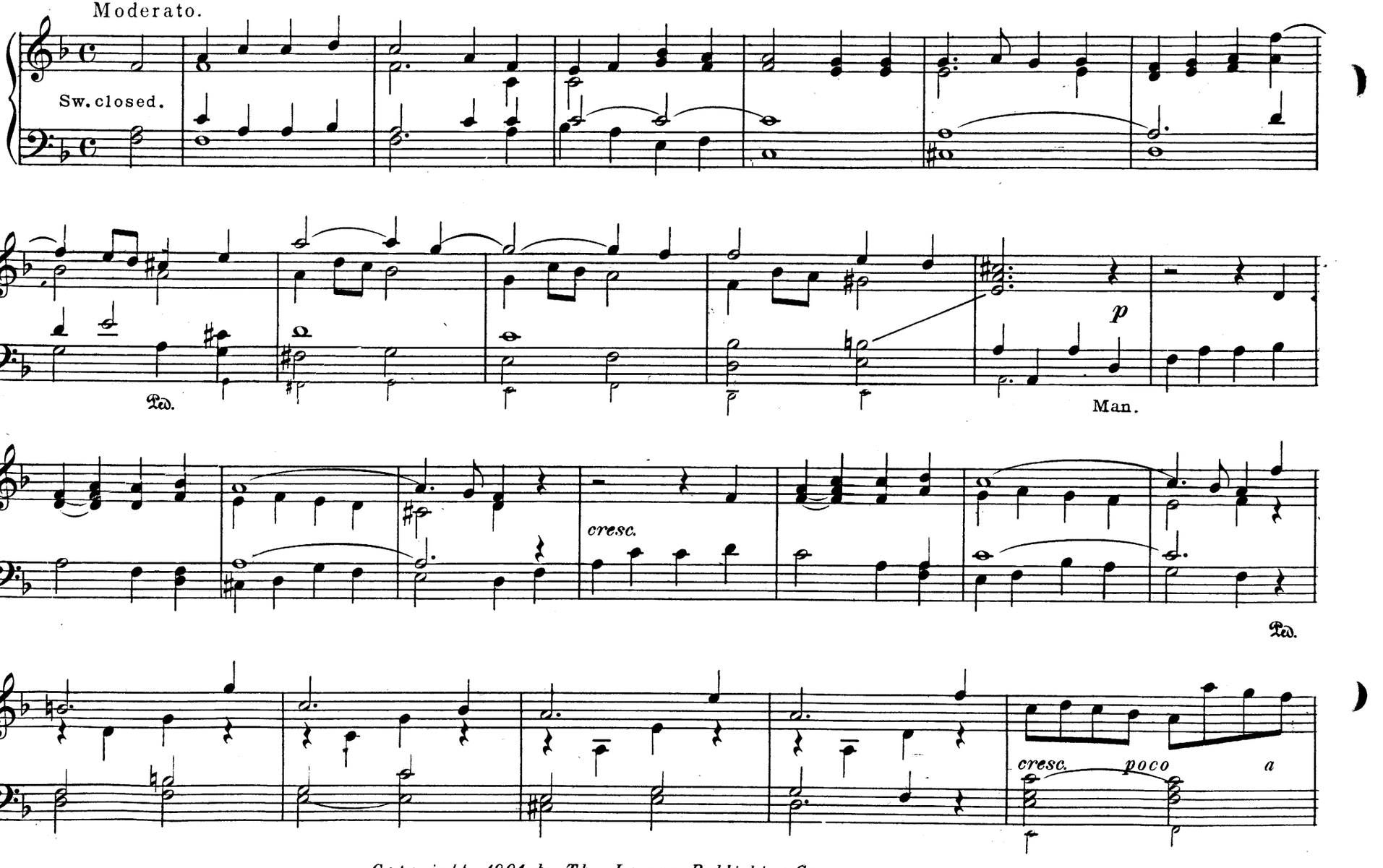

cresc.
p
senza Ped.
cresc.
Ped.
Gt full.
Ped.
Man.
Ped.


TRIO.
Swell.
dolce.
Man.
Ped.


Gt full.

FROM GREENLAND'S ICY MOUNTAINS.

Gt. St. Dia. Dul. & Flute.
Sw. Full without Reeds.
Ped. Bourdon.



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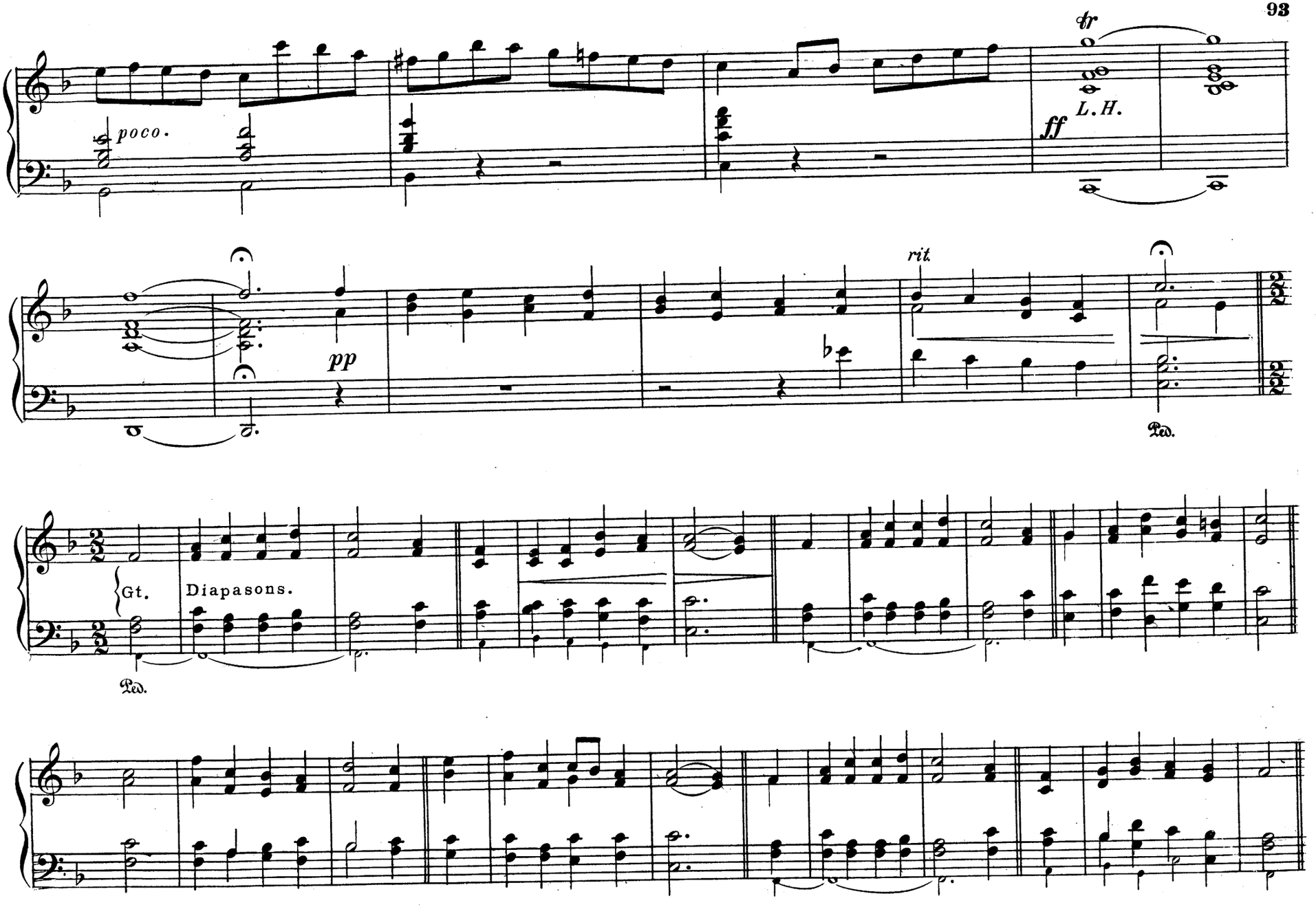
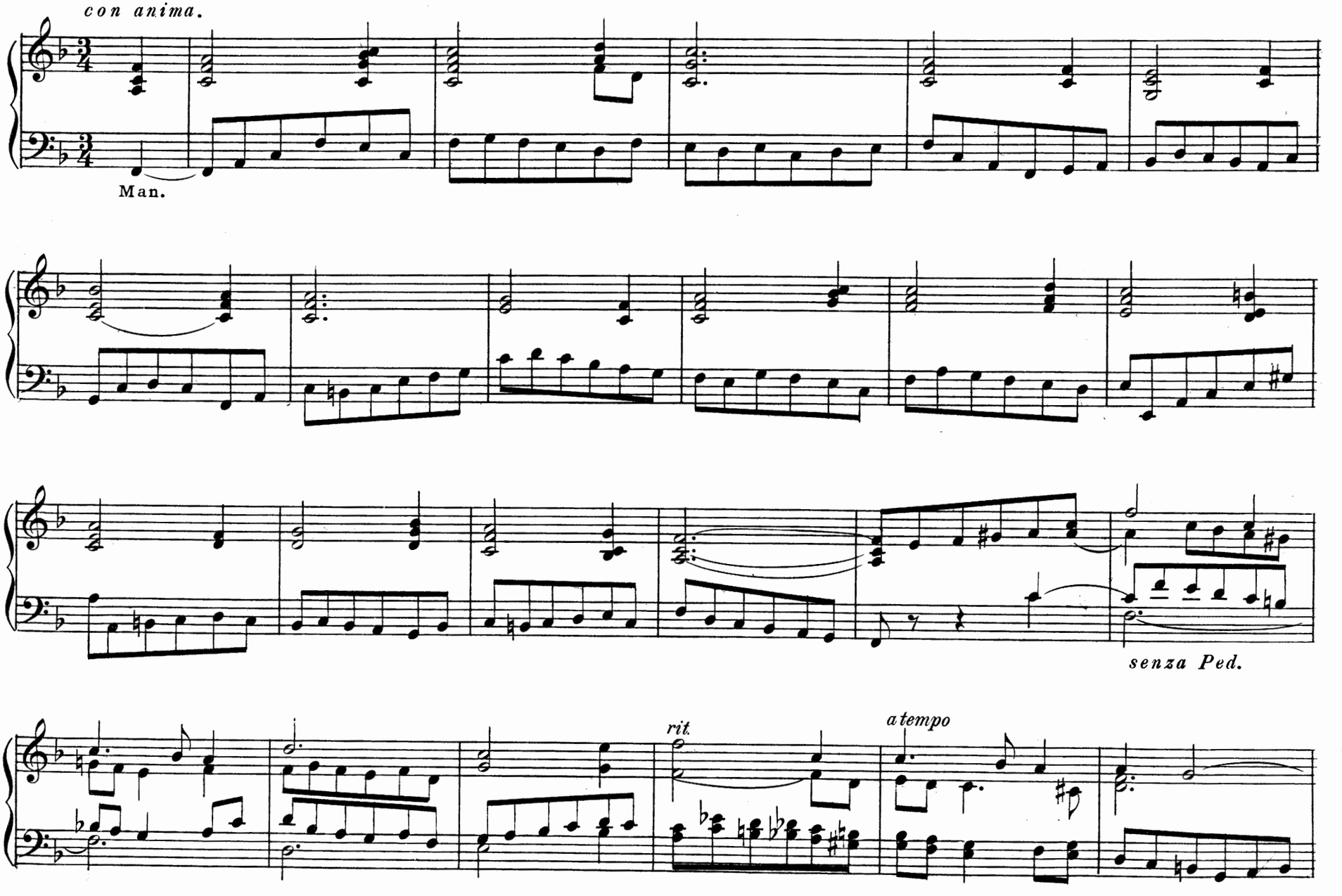
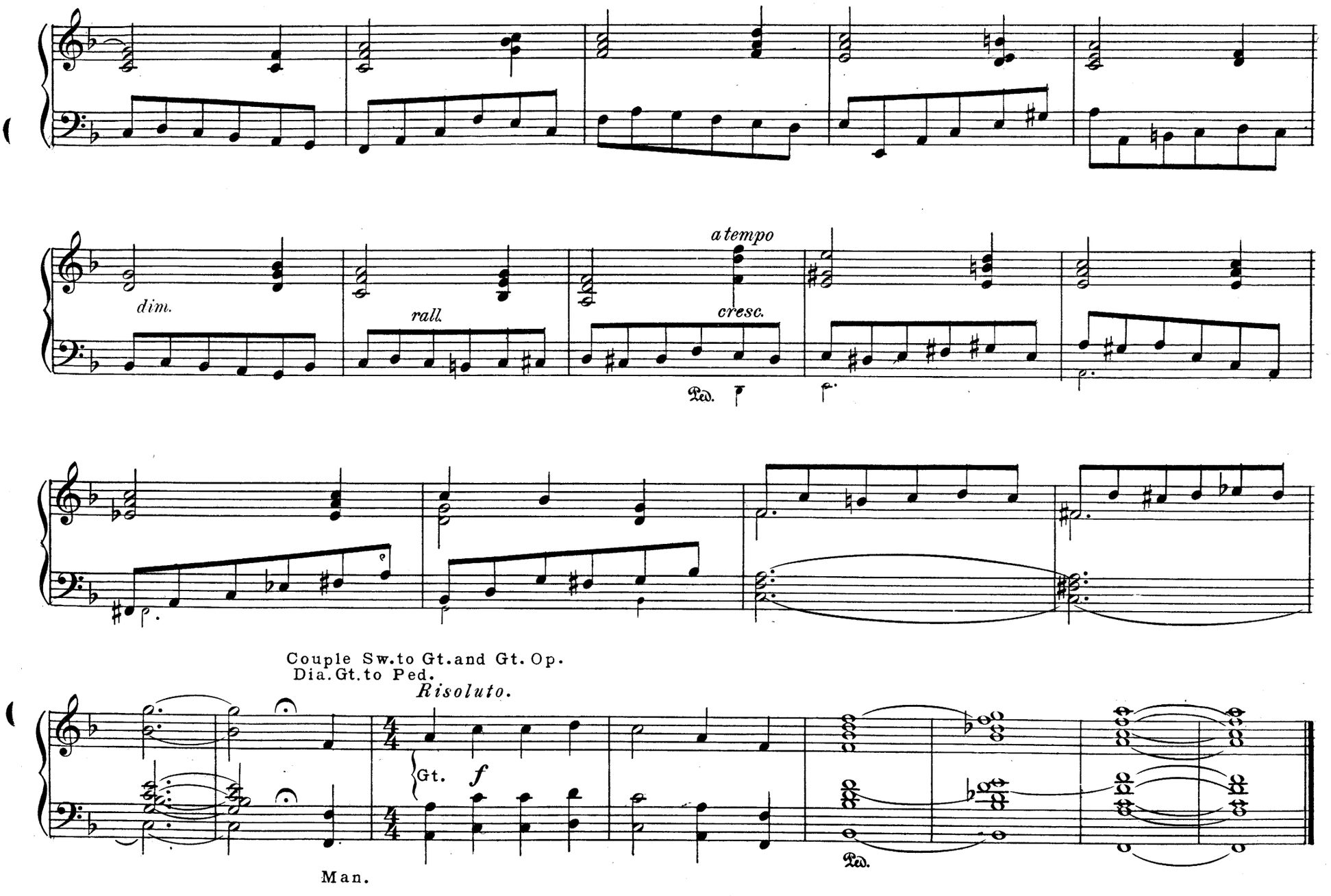

poco.
tr
ff
L.H.
pp
rit.
Ped.
Gt.
Diapasons.
Ped.

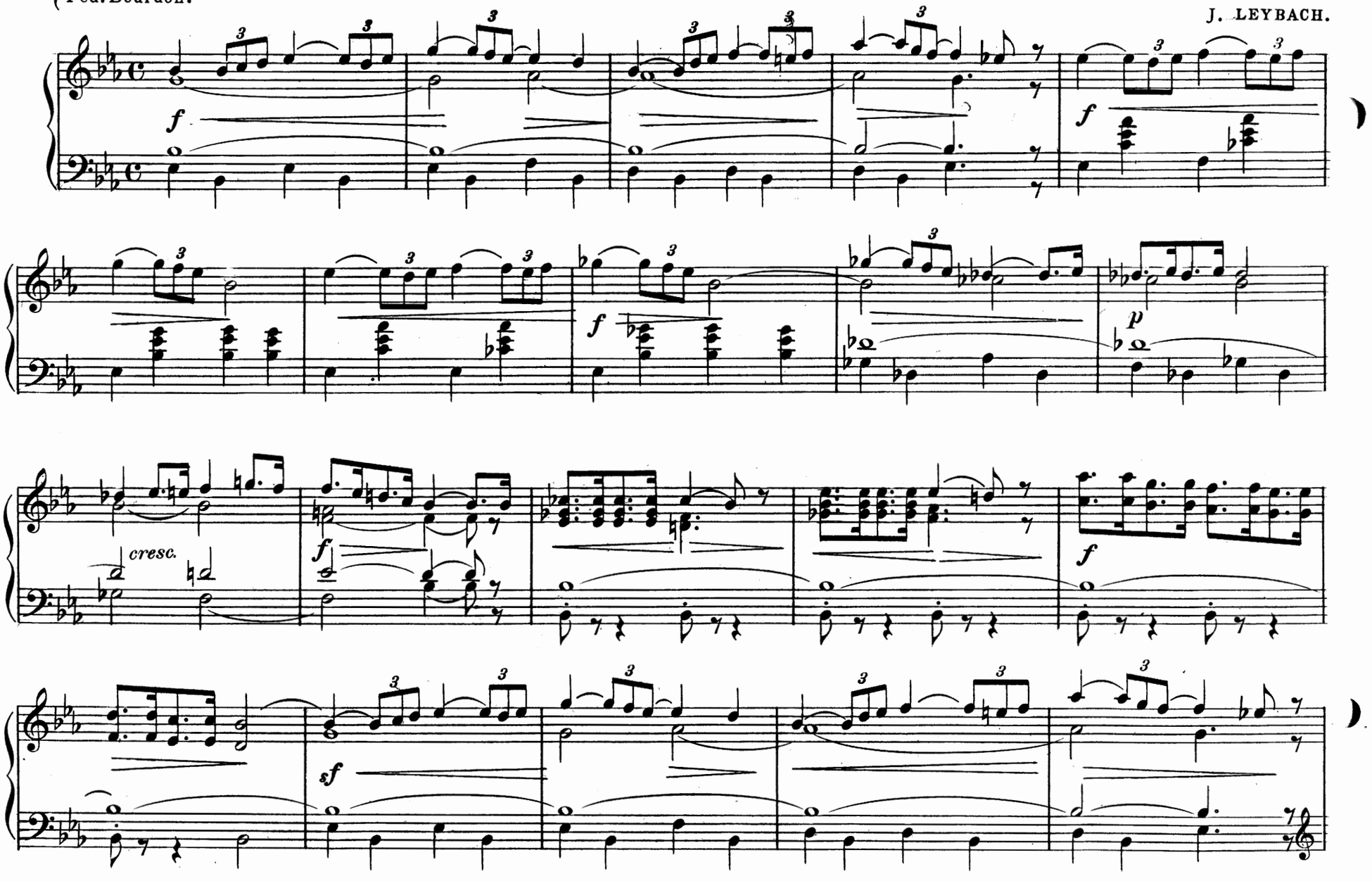

con anima.
Man.
senza Ped.
rit.
a tempo

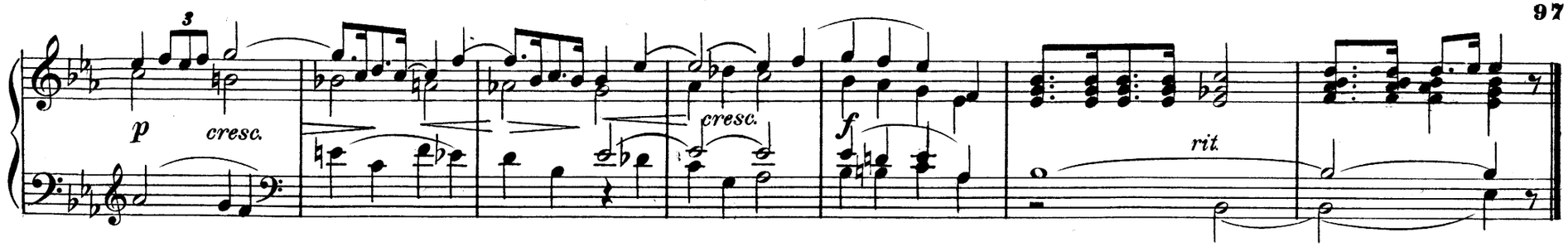

dim.
rall.
a tempo
cresc.
Ped.
Couple Sw.to Gt.and Gt. Op.
Dia.Gt.to Ped.
Risoluto.
Gt.
f
Ped.
Man.

Sw. Stopped Dia. Oboe.
Melodia, and Flute.
Ped. Bourdon.

ALLEGRETTO.

J. LEYBACH.



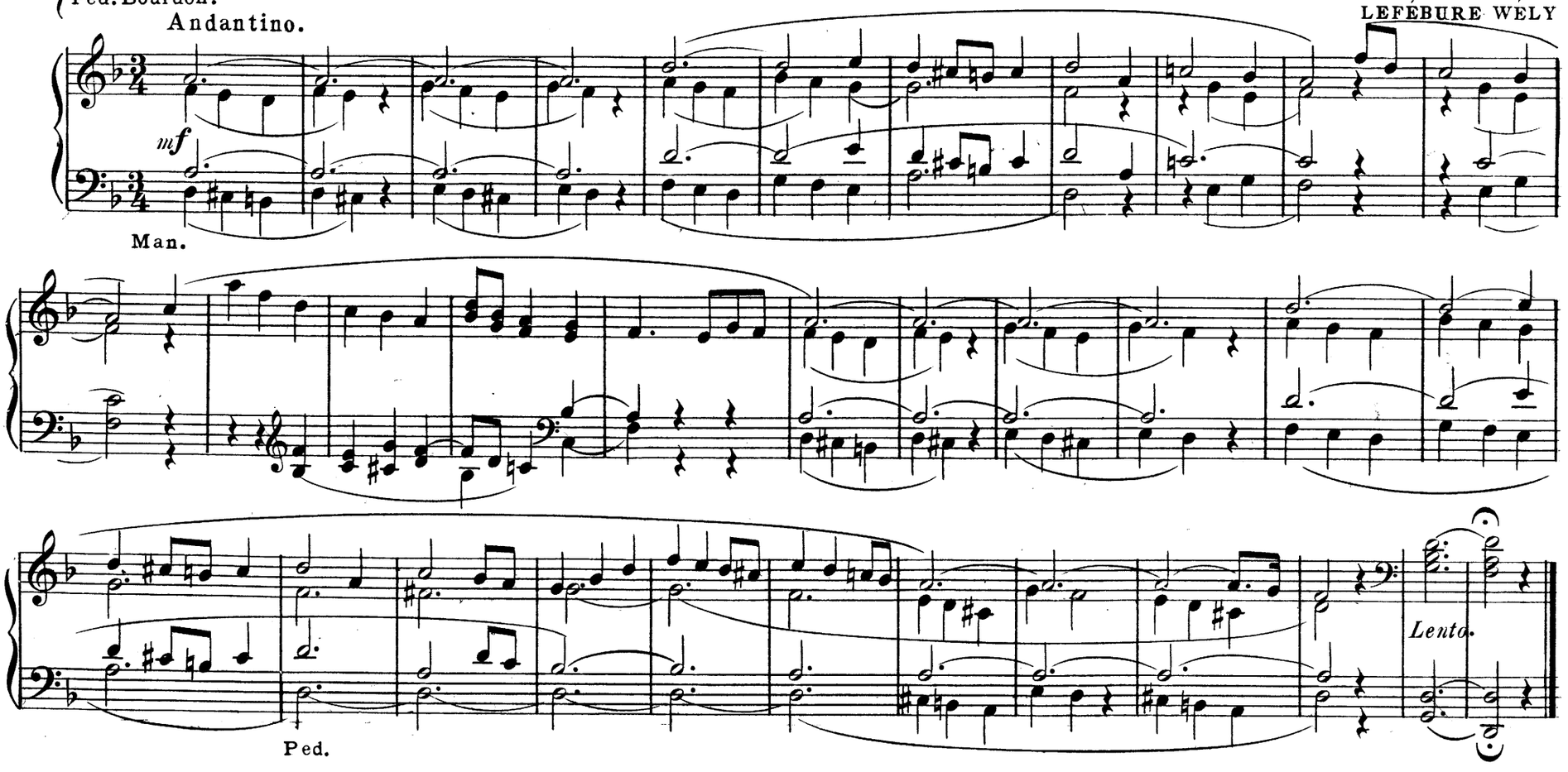


BENEDICTION.

Sw. Soft 8′ and 4′.
Ped. Bourdon.

Andantino.

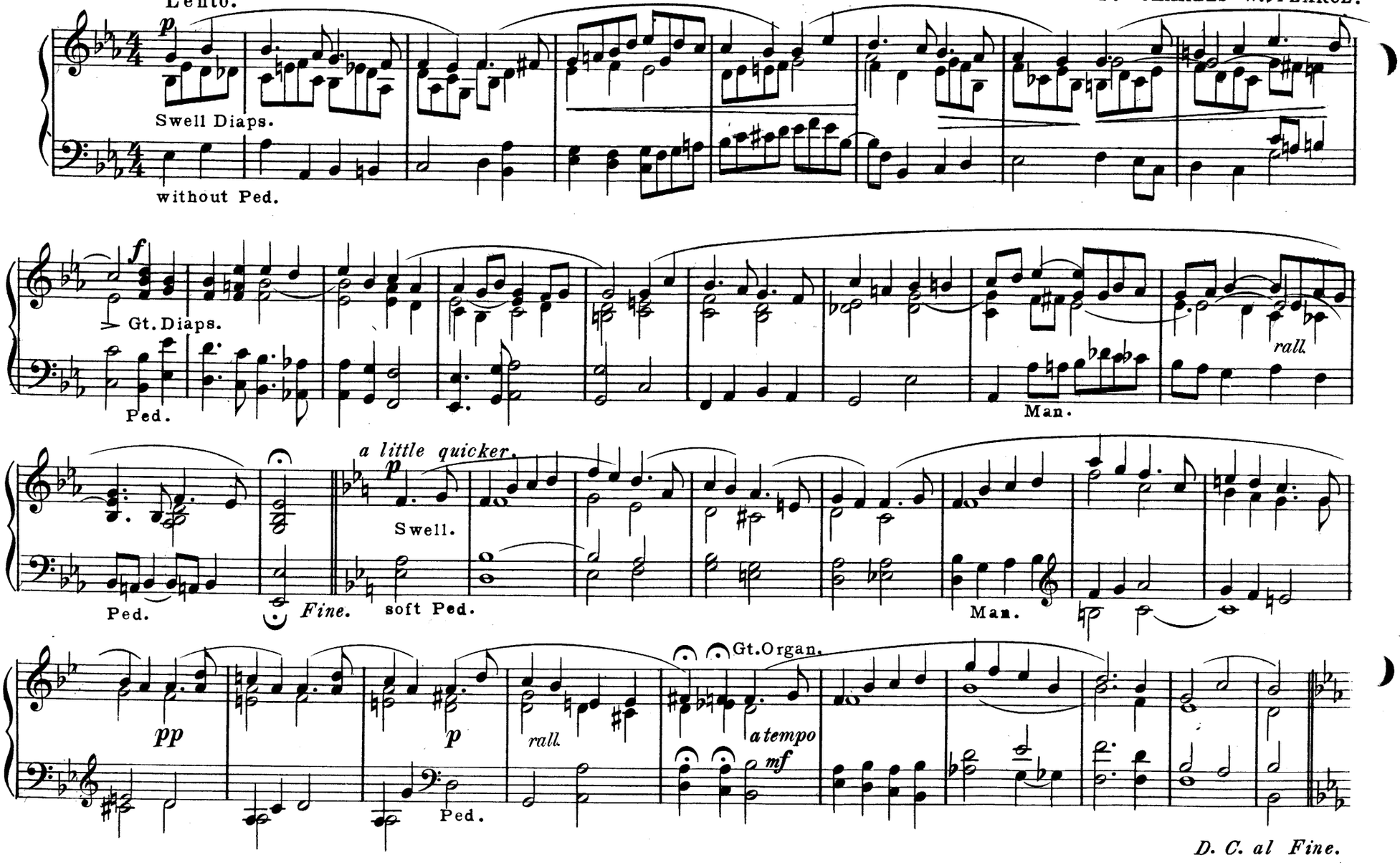
LEFÉBURE WÉLY



A VILLAGE SPRING SONG.

"Lessons sweet of Spring returning
Welcome to the thoughtful heart!"

Dr. CHARLES W. PEARCE.



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From Greenland's Icy Mountains.
God Be with You.
Holy, Holy, Holy.
I Love to Tell the Story.
I'm a Pilgrim.
Jerusalem, the Golden.
Joy to the World. (Christmas.)
Just as I Am.
Lead, Kindly Light. (Funeral.)
Lenox.
Lord, Dismiss Us.
My Faith Looks up to Thee.
Nearer, My God, to Thee.
Nun Danket Alle Gott.
Oh, Come, All Ye Faithful. (Christmas.)
Onward, Christian Soldiers.
Pass Me not.
Refuge. (Jesus, Lover of My Soul.)
Rock of Ages.
Softly Now the Light of Day. (Seymour.)
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